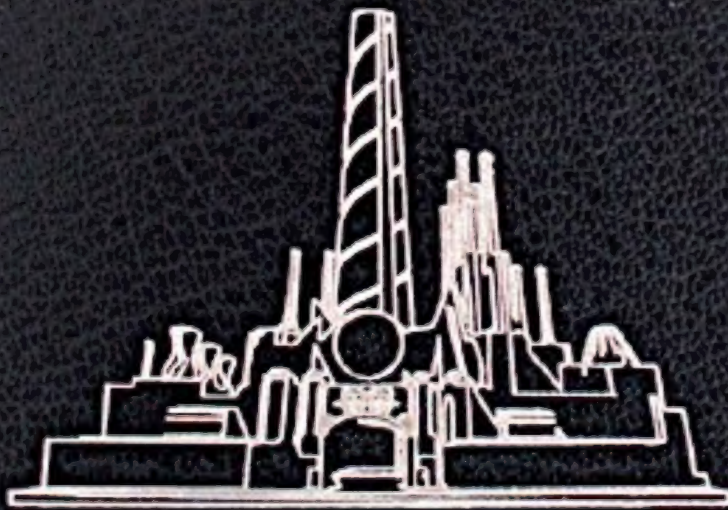




FACTORY MANUAL AND INSTRUCTION HANDBOOK

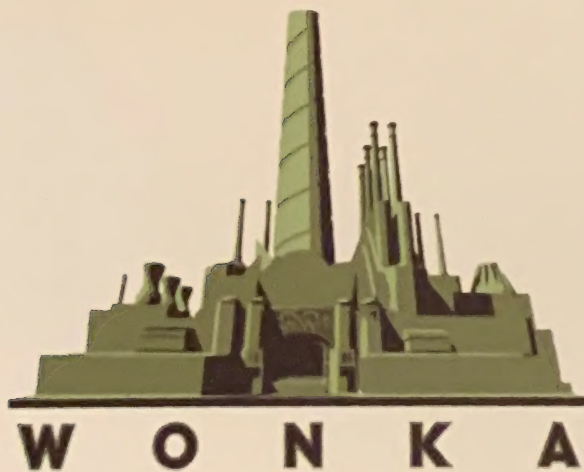


WONKA CHOCOLATE FACTORY

| |
|-----------------------|
| BOOK NUMBER: |
| 0223 |
| OF 1000 ONLY. |
| WONKA™ WORLDWIDE, INC |

FACTORY MANUAL & INSTRUCTION HANDBOOK

THIS BOOK BELONGS TO:



You are hereby bound to every form of secrecy you can think of (and most forms that you may have never thought of). The contents of this manual are the subject of **COMPLETE AND ABSOLUTE CONFIDENTIALITY**. This means that you must not under any circumstances:

- 1) Share
- 2) discuss
- 3) transfer
- 4) sell
- 5) exchange any part of this document with:

i) family ii) friends iii) colleagues iv) children v) competitors
vi) neighbours vii) talking animals ix) any other talking object
(animate or otherwise).

DO NOT UNDER ANY CIRCUMSTANCES SHARE/DISCUSS/
TRANSFER/SELL/EXCHANGE ANY PART OF THIS DOCUMENT
WITH YOUR P P PAR P..... THE 'P' WORDS!

We expect you to adhere to all parts of this request unconditionally and without question.

However, if you do have any questions, requests or perhaps even suggestions, you will be welcome to deposit your message together with your name, staff number, department, age, time of birth, mother's maiden name, her time of birth, your father's time of birth and the name of a pet. If you do not have a mother, father or pet, your message will be disregarded. If you do, you can be assured that Mr Wonka will personally read it but with no guarantee that he will either implement or respond to your question, condition or request.

Each member of staff will only be given one copy of the factory manual once employed. Loss, theft or general misplacement of this manual will result in immediate dismissal and any confectionery and/or monies that may be owed to you.

Willy Wonka's Chocolate Factory recommends that all employees memorise every page (including this one) of the manual so that you may be equipped for any problem that may occur at the factory at any given time. There will be random tests implemented by your supervisor at random intervals to ensure that your knowledge is always always always maintained at an optimum level of operation.

Speaking to other workers (especially when they are working) is strictly prohibited. Anybody caught doing so will be punished with suspension of their confectionery allowance for a month effective immediately from the day that they are caught.

Speaking to candy coloured trees about other issues aside from ones that pertain to this manual is also prohibited. You may talk to the pink and purple bubblegum coloured trees for general issues and to the lawn when facing issues of misconduct within the factory walls.

If you are unsure about the appropriateness of your conduct while working at the factory, we would recommend that you are probably considering inappropriate conduct and would advise you to not act this thought out or to speak to the aforementioned lawn before doing something you will probably regret.

If you would like to know more, you shouldn't. If you think you know more, you probably don't. We wholeheartedly recommend that you do not under any circumstance attempt to think in your daily workday.

Here at the factory, we expect you to sing, smile, hum, grin, giggle, chuckle, laugh quietly or out loud if you have to. We will not tolerate any form of frowning, grimacing, arguing, debate, discussion, shouting, screaming or any other form of aggressive behaviour: supervisor about a possible promotion to the colour swirl section of the factory. If you can still read this, you must have A-Grade eyesight. Please speak to your supervisor about a possible promotion to the psychedelic colour swirl section of the factory. If you can still read this, you must have A++-Grade eyesight. Please speak to your supervisor to discuss why you may suffer from loss of eyesight or perhaps just a mild case of vision impairment. In any case, you can probably see too much in general.

Legal Terms

- [illegible]

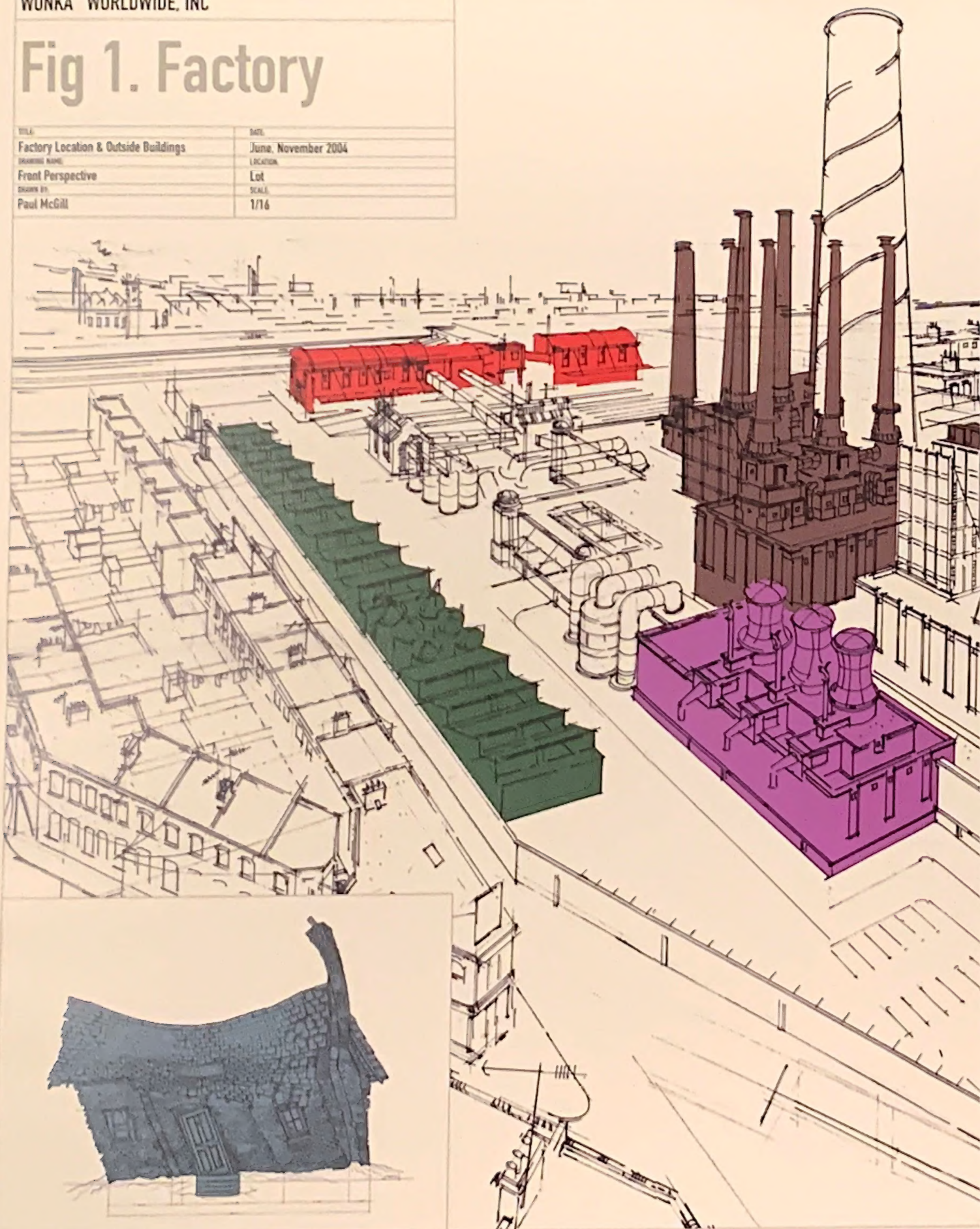
Willy Wonka.

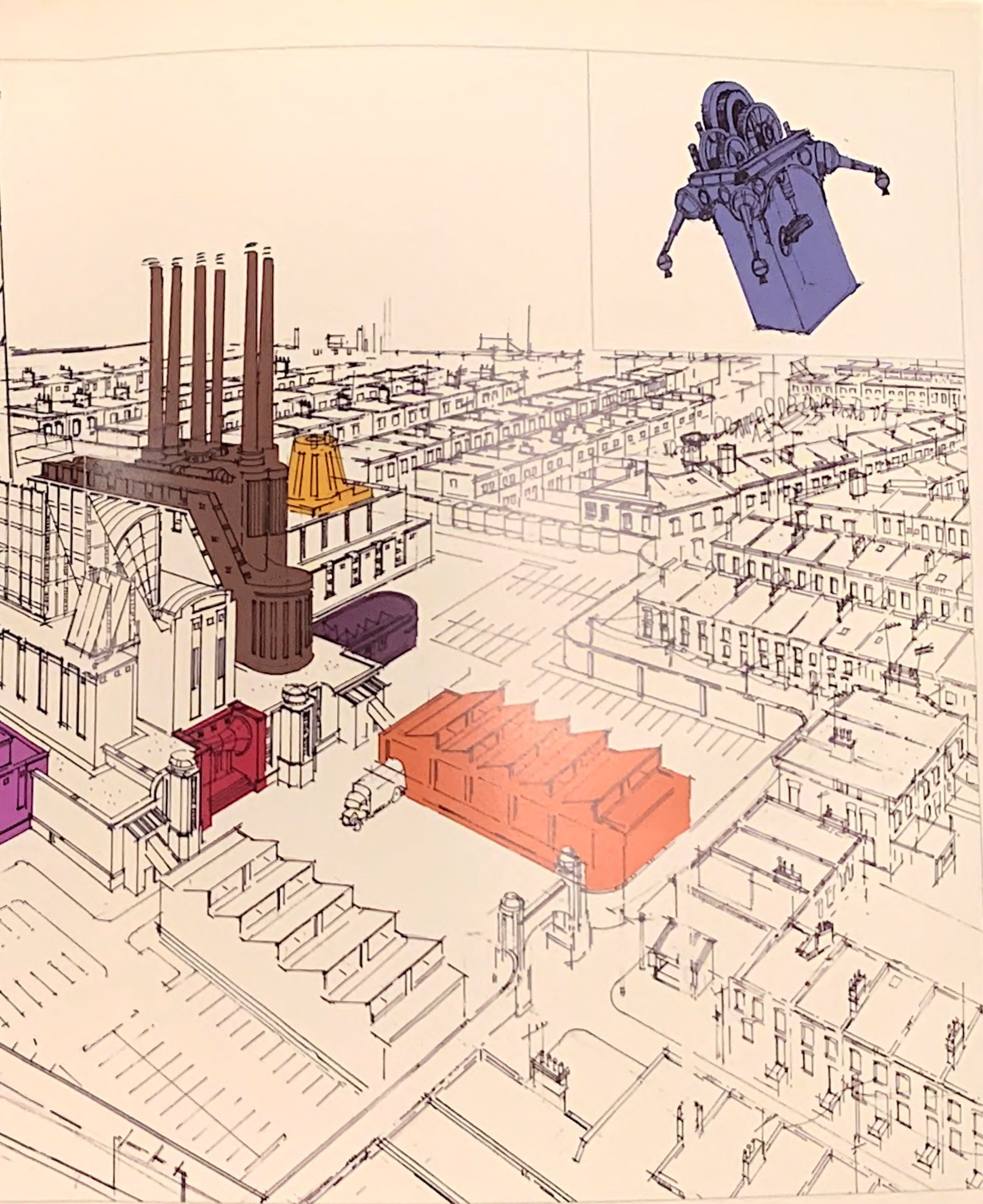
Contents

| | | | | | |
|---------------------|--------------------------------|--------------------|--|---------------------------|--|
| INTRODUCTION | | CHAPTER 6. | | THE CHOCOLATE ROOM | |
| | Terms and Conditions of use | 6.01 | SFX | | |
| | Contents | 6.02 | Hair & Make-up | | |
| | WONKA™ WORLDWIDE, INC. History | 6.03 | The Depp Dept (including security) | | |
| CHAPTER 1. | | CHAPTER 7. | | THE INVENTING ROOM | |
| 1.01 | Director | 7.01 | Art Department | | |
| 1.02 | Producers | 7.02 | Construction | | |
| 1.03 | Assistant Directors | 7.03 | Set Dressing | | |
| | | 7.04 | Props | | |
| | | 7.05 | Grass Department | | |
| | | 7.06 | Scenic Painters | | |
| | | 7.07 | Animatronics & Prosthetics | | |
| | | 7.08 | Animatronics Model / Mould Departments | | |
| | | 7.09 | Silicon Department | | |
| CHAPTER 2. | | CHAPTER 8. | | THE CANDY STORE | |
| 2.01 | Casting | 8.01 | Editors | | |
| 2.02 | Script Supervisor | 8.02 | VFX | | |
| CHAPTER 3. | | CHAPTER 9. | | THE NUT ROOM | |
| 3.01 | Production | 9.01 | Costume | | |
| 3.02 | Accounts | 9.02 | Stunts | | |
| 3.03 | Publicity | 9.03 | Action Vehicles | | |
| | | 9.04 | Animal Handlers | | |
| CHAPTER 4. | | CHAPTER 10. | | THE FACTORY YARD | |
| 4.01 | The Buckets | 10.01 | Second Unit | | |
| 4.02 | The Salts | 10.02 | Bluescreen | | |
| 4.03 | The Gloops | 10.03 | Choreography & Voice | | |
| 4.04 | The Beauregardes | | | | |
| 4.05 | The Teavees | | | | |
| 4.06 | Willy Wonka | | | | |
| 4.07 | The Oompa Loompas | | | | |
| CHAPTER 5. | | CHAPTER 11. | | RAIL DEPOT | |
| 5.01 | Camera | 11.01 | Location | | |
| 5.02 | Stand-ins | 11.02 | Transport | | |
| 5.03 | The Grips & Stand bys | 11.03 | Catering | | |
| 5.04 | Sound | 11.04 | Craft Services | | |
| 5.05 | Video | 11.05 | Fire Department, Health & Safety | | |
| 5.06 | Electric | 11.06 | Medical | | |
| 5.07 | Practical Spark | 11.07 | Tutors | | |
| | | 11.08 | Unit Management | | |
| | | 11.09 | Facilities | | |

Fig 1. Factory

| | |
|--------------------------------------|---------------------|
| TITLE: | DATE: |
| Factory Location & Outside Buildings | June, November 2004 |
| DRAWING NAME: | LOCATION: |
| Front Perspective | Lot |
| DRAWN BY: | SCALE: |
| Paul McGill | 1/16 |





WONKA™ WORLDWIDE INC. HISTORY

TITLE:
Original Machinery & Factory Construction
DEPARTMENT:
Heritage / 4S/xW: Pth000.01.7
COPYRIGHT:
WONKA™ WORLDWIDE, INC

DATE:
2004
LOCATION:
Pinewood
SCALE:
N/A

WONKA



TITLE: Mixer / 00223-454
Dept. Heritage

Fig. 0001/0002



The adjacent pictures show the max. no. of cables fitted with A-M.P. pre-insulated diamond grip tags on any one stud. See sheets 9.10. when ordering terminal blocks state the colour you require, such as black or red. All terminal block orders should use the codes for part plus the colour codes eg 85/UN/898 or 88900/R701. Orders can only be made using the correct codes the adjacent pictures show the max. no. of cables fitted with A-M.P. pre-insulated diamond grip tags on any one stud. see sheets 9.10. When ordering terminal blocks state the colour you require, such as black or red. All terminal block orders should use the codes for part plus the colour codes eg 85/UN/898 or 88900/R701. Orders can only be made using the correct codes.



TITLE: Mixer/detail / 00223-4390
Dept. Heritage

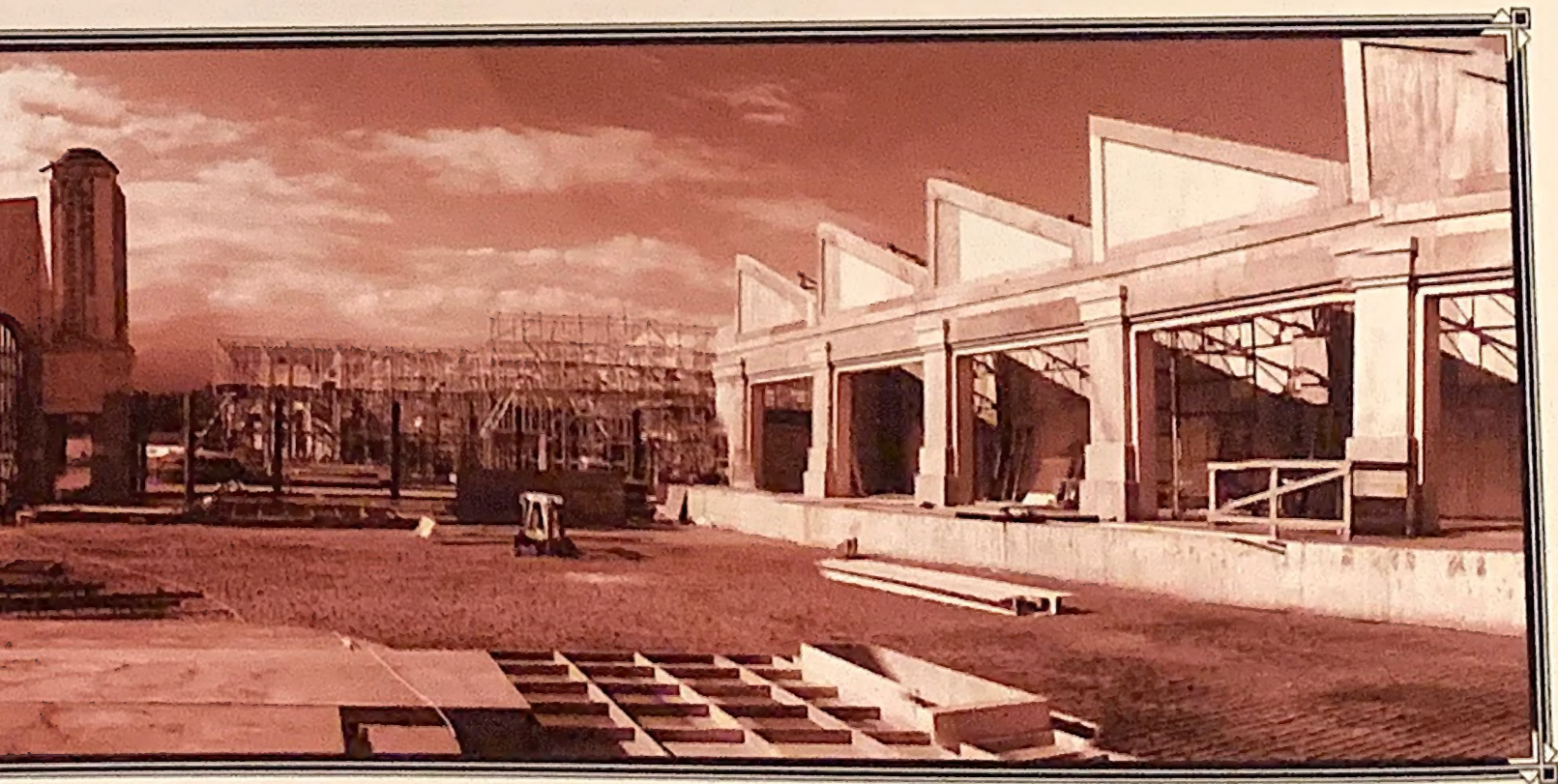
Fig. 0001/0003



TITLE: Young Willy Wonka (Blair Dunlop)
Dept. Heritage

Fig. 000/0001





BUILDING: 15

ROOM NUMBER: 2, 459AD

1.0. The Glass Elevator

1.01. Director

1.02. Producers

1.03. Assistant Directors

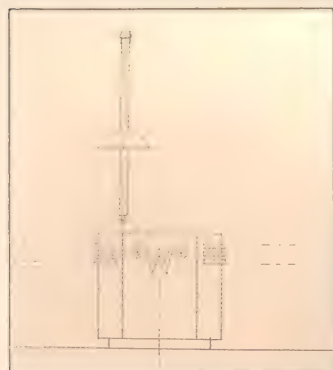
1.01a. The Director

“Working on Charlie & the Chocolate Factory has been a really great experience, one that will stay with me for a long time. The cast and crew have been amazing, and this book is meant as a memento of those times. (I thought it might be better than a hat)”

Tim Burton, November 2004



Names: Nikki Clapp (Script Supervisor) + Tim Burton (Director)
Dept. Classified Fig. 1.01a/a



| | |
|------------------|-------------|
| Name: | Tim Burton |
| Role: | Director |
| Favourite Sweet: | Jellied Eel |
| Employee Code: | 01666-13 |
| Department: | Classified |



Name: Tim Burton
Dept. Classified

Fig. 1.01a/b

GRANDPA JOE

But do you really mean...you don't
really mean this elevator...

WONKA

Oh yes, I do! You wait and see.
Up and out!

GRANDPA JOE

But it's made of glass! It'll
smash into a million pieces!

Looking up, Charlie and Grandpa Joe see the raft
of the roof quickly approaching. Grandpa Joe ho
tight, sheltering him as the elevator



Names: Johnny Depp + Tim Burton
Dept. Classified

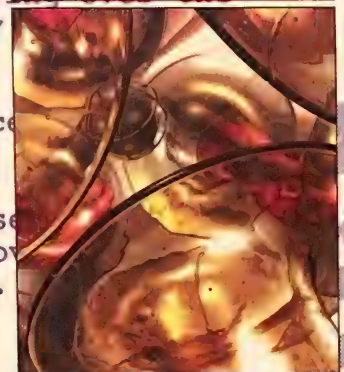
Fig. 1.01d



Name: Tim Burton
Dept. Classified

Fig. 1.01a/c

First thing, let's check on our
other guests.



Names: Tim Burton
Dept. Classified

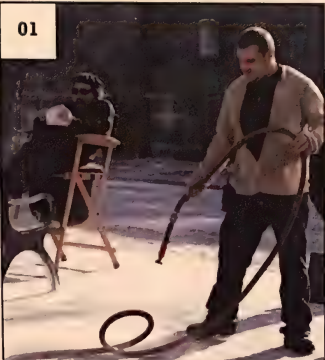
Fig. 1.01e

| | | | | | | | | | |
|-------------------------|-----------------------|------------------------|--------------------------|------------------------|--------------------------|-----------------------|------------------------|----------------------|-----------------------|
| AL-CAPPACINO | BUTTER SCOTCH TAPE | CORRYING FLAVOURS | LAVENDER TWISTS | LOVE AND DOODADS | MARSHMALLOW EAPLUSS | PEACHES AND DREAMS | ROOM DE JOUR | SQUARE CANDY ROOM | TRIPLE SPREADING |
| ALMOND ROOTS | CANDY CANES | DAVAL LATE | FLEX-BRITTLE | ICKY FRENCH KISSES | MARSHMALLOW TOILET PAPER | PEANUT BRAIN | ROOSTER PURCHASING | SQUARE ROOM | TRIPLE OVERPLAYED |
| ALPINE UDDERS | CANDY-COATED PENCILS | DATA FLOSSING | FLOATING ANCHORS | IMPERIAL MINTS | MECHANICAL CLOUDS | PEANUT BUTTER PAINT | ROOT BEER GOGGLES | SQUIRE BARRACKS | TUCKERED PLUMS |
| AMARET TOMATOES | CANDY PANDY & PIE | DECEPTION | FLOATING BOATERS | IMPOSSIBLE BOXES | MICKEY DODGERS | PEAR SHAPED SWEATERS | ROSEY CHEEKS | SQUIBBLES ONLY GYM | TURQUOISE ROOM |
| AMBER AMPERSANDS | CANDY SHIVERS | DELHI JELLIES | FOOT PIES | INCINERATOR | MILK OF MANGANESE | PEARL SHOUT WOOLIES | RUBBER FOREST | STIR CRAZY CURES | TWIDDLE TANGLES |
| APRICOTTAGE CHEESE | CANNELLONI PONIES | DENTAL RECORDS | FORBIDDEN ROOM | INCOMPETENT FOOLS | MILLIONS AND TRILLIONS | PECCADILLO CIRCUS | RUM RABBIT RUM | STARCHING DEPARTMENT | TWISTY THINGS |
| APRICOTTON CLUB | CAR CLAMPING | DESSERT ISLAND | FRAGILE EGGS | INDUSTRIAL TRIBUNAL | MINT CHEWED LIPS | PEE WEE THAI CHI ROOM | RUMPLED STILL SKINS | STARING WAY | TWO BIT BOOY ROOM |
| AS IF'S | CARAMEL SCRAPPLES | DIMPLEBERRY DOGS | FRANGIPAN ORIGAMI | INSATIABLE COMESTIBLES | MINTVENTORY | PEPPERPOT SMOKE STACK | RUSTY BULLETS | STARS IN THEIR PIES | TWO BIT N' WITS |
| AUNTIE FREEZE | CHAIR SHORTENING | DIMPLEBERRY FLAVOURED | FREE BASEMENT | INVENTING ROOM | MOUSTACHIO | PHANTOM SMELLS | SALAD DAYS | STEAM ROOM | ULTRA LIFE LIGHTBULBS |
| BAKING AND WONDERING | CHANGING ROOM | DINGO LINGO BINGO ROOM | FRIEND MAKING | INVISIBLE FUDGE | MOLASSOES | PHELM BRULEE | SALT AND PEPPERMINTS | STICK OF ROCK & ROLL | UMBRELLA GREASING |
| BALDERDASH MASH | CHART TOPPING | DIRTY SMIRKS | FRUIT A LOT ROOM | IRRITATED COCONUT | MOUSSE TRAP | PICKING & PACKING | SANDY CORN | STINK BOMBS | UMPH ROOM |
| BANANABERRY SCRAMBLE | CHEEKY TWIRLS | DISCO BISCUITS | FRUITY TYPES | JELLY BEANSTALKS | MUCKY WATER ROOM | PILATES COFFEE | SANITARIUM | STORAGE TANKS | UNCARAMEL |
| BASKETS AND BRENCHES | CHEESE AND ARCHES | DODGY ACCENTS | FUDGE FALL-OUT SHOWER | JELLY EELS | MUG REPAIR | PINEAPPLE HUNKS | SANTA PAWS | STOREY GLORY ROOM | UNHUMAN RESOURCES |
| BALD-AUS MOUSES | CHEMICAL PHYSICS | DOLLIP ROOM | FULL ENGLISH BREAKFAST | JUICY FLUTES | MUMBO JUMBO CAKES | PING PONG ROOM | SARSAPARILLA TABLES | STRAWBERRY SPACKLE | UNISEX BRAS |
| BEACH TREATS | CHEERRY HEARING AIDS | DOUBLE BUBBLE | FUN ROOM | KARAOKE BARS | MUSIC ROOM | PINK ROOM | SAUCY TARTS | STUD MUFFINS | UNIT ROOM |
| BEAN FLICKERS | CHEERRY MOONMEN | DOUBL FUDGE | GENTLE PRESSURE | KITSCHEN | NAFFY TAFFY | PLAY ROOM | SAVAGE PATCH DOLLS | SUBMARINE YELLOWING | UP AND AWAY |
| BEETLE FLYING | CHEWABLE SLACKS | DOUGHNUT RINGS | GILBERTS GRAPES | LABORIOUS STORY | NAMBIE PAMPIES | PLUCKY FELLAS | SCRATCH AND SNIFF ROOM | SUGAR LOAFERS | UP AND OUT |
| BEICING BOMBONS | CHEWING BUMS | DOWN AND OUT | GINGERBREAD HOUSE | LACTIC ACID DROPS | NARNIA | PLUM DUFF | SECRET INGREDIENTS | SUPER MARKETING | VANILLA ENVELOPES |
| BENDABLE STRAWS | CHEWS LIFE | DOWN UNDER | GLADVERTISING | IMPOSSIBLE SWEETS | NATIONAL GLUTTONY | POCKET BILLIARDS | SECRET ROOM | SURPRISE ROOM | VENDING ROOM |
| BILLY CAKES | CHILLI WILLYS | DRINK FIZZERY | GLASS ELEPHANTS | LAIR | NEVER MIND THE GAP | POLYESTER CANDY | SECRETARIAL POODLES | SWEET AS A NUT | VERY VERY SMALL ROOM |
| BINGO WINGS | CHILDREN ONLY | DUSTODIAL SERVICE | GLAZED GILFEATHERS | LAMO ROOM | NICE ICE MICE | POM AND JELLY | SECURITY | SWEET RAPPERS | VOLEPTUOUS VANILLA |
| BIRTHDAY SUITS | CHIN MUSIC | EATABLE BIKINI LINES | GOD SAVE THE CREAM | LAND OF CHOCOLATE | NICE PLUMS | POPPING FILLS | SEEDLESS ANISEEDS | SWEET SUITE | VROOM ROOM |
| BISCOTTI HOTTIES | CHOCOLATE LIGHTBULBS | EGGY SMELLS | GOLDEN CALF ROOM | LARGE CAVITY | NOSE CANDY | POUND SHOP | SELF RASING SOURS | TAFFY PULLING | WACKY BAKERY |
| BIT MIMSY CHEWS | CHOCOLATE LIP ROOKIES | EIGHT TILL LATE ROOM | GOLDFINGER LICKING DEPT. | LAST MANGO IN PARIS | NOUGAT TO HAVE IT | POULTING CORNER | SHACKA LACKA ROOM | TAFIOSO | WAREHOUSE |
| BITTER COBBLER | CHOCOLATE MILK COWS | ELBOW ROOM | GOLDEN LOCKS | LAVENDER MARRIAGES | NUT CLUSTER COMBUSTER | POWDER ROOM | SHAKESPEARE MINTS | TAKE A WHISK ROOM | WEATHER CONTROL |
| BLACK BOX OF FROGS | CHOCOLATE MONEY BANK | ELDERBERRY WHINING | GOVERNMENTS | LAZY SUZETTE | NUT SMASHING | PRETZELLO-PHANE | SHERBET SHED | TANGERINE TOOTHPASTE | WEEKDAY FURNACES |
| BLACK CURRANTS | CHOCOLATE ROOM | ELECTRIC BUNS | GRAPE EXPECTATIONS | LEGAL CUSTARDY | NUT SORTING | PROJECTION ROOM | SHILLI SAUCE | TANGERINE JEANS | WEST WING |
| BLACKBERRY SAUSAGES | CHOCOLATE SAUSAGE | ELEVATOR MAINTENANCE | GRAPE NUGGETS | LEMON SHORTBREAD | OLD SMOOTHIES | PUPPET INFIRMARY | SHIPPING AND BOATING | TANTRUM ROOM | WHAT'S IN STORE ROOM |
| BLISTERMINT | CHOCO-LATOLOGY | ELF SPA | GRAPES OF WRATH | LEPERMINT | OLD SNEAKER SMELLS DEPT | PUPPY DOG TAILS | SHIVER ME TIMBERS | TAP ALONG LESSONS | WHIPS |
| BLUEBERRY EAR WAX | CINNAMON FARTS | EMERGENCY PANTS | GRAVY TRAINS | LICKABLE ZIPPERS | ONE TONNE SOAP ROOM | PUREE DE NEIGE | SHOW ROOM | TART ALECS | WHIPPPOPPING CORN |
| BOBBY DAZZLERS | CINNAMON KISSES | ELBOW ROOM | GRUMBLE WEEDS | LICKETY SPLIT PEAS | OOMPA BEREAVEMENT | PURPLE ROOM | SILQUORICE | TASTE ACCOUNTING | WHIZZ DOODLES |
| BOILERS AND GIRLERS | CLOCK ROOM | EMPEROR'S NEW CLOVES | HAIR CREAM ROOM | LIME SLIME PIE | OOMPA LOOMPERY | RAINBOW ROOM | SLIME RICKETS | TASTING ROOM | WILLY OR WON'T HE? |
| BOOM ROOM | CLOTTED CREAM ROOM | END OF THE RAINBOW | HAIRY FAIRIES | LIQUORICE TAXI CABS | OOMPA SHOP STEWARD | RANDOM PLACE | SLOANEY PONY | T-BONE STEAK JELLIES | WIND TUNNEL |
| BORACIC FLINTS | COCKTAIL LOUNGE | ENGINE ROOM | HAPPY PLACE | LITERARY ALLUSIONS | ORANGE EGG FLIP | RAPPING FRAUPE | SMACKAGING | TECHNOCOLOR CREAMERY | WINDSHIELD WIPERS |
| BORED ROOM | COCOA BEER BELLIES | EVENING STUN DARTS | HAS BEANS | LOADING DOCKS | ORANGERIE | RASPBERRY BUMBLE | SMALL MOON | TELEVISION ROOM | WINTERGREEN HOUSE |
| BOTTOM FEEDERS | COCOA CATS | EXPANDABLE PEARS | HATS YOU DON'T WEAR | LOGANS BERRY RUM | ORANGES: NOT ONLY FRUIT | RASPBERRY BANANAS | SMOOTHIE OPERATOR | TERRIFIC VIEW | WITCH HAZELNUTS |
| BOULANGERIE | COCOA STORAGE | EXPLODING CANDY | HAYSTACKS | LOLLYDOODLES | OVER THE RAINBOW | RASPBERRY RIPLEBUMPS | SNEAKY PECAN PIE | TERRY NUTKINS | WOLF RIPLE TRUFFLE |
| BOUNCEABLE MUFFINS | COFFEE CREAM ROOM | FACTORY GATES | HEART-SHAPED LINGS | LONG CRUST SHORT CAKE | PADDLES FOR CHOC CREEK | RASPBERRY TOE CREAM | SNOOP CHOCOCY-CHOC | THINGIES | WONKA REWARDS |
| BOUNCING SHIZZLE LIZZLE | CONFECTION-ARIUM | FAIR TRADE ROOM | HIGH FAT ROOM | LOVE FARTS | PANDA GROOMING | RED KEN KANKY | SNOOT-TOOTI FRUITI | THREE LINE WHIPS | WONKADELIC ROOM |
| BOUNCY MELONS | CONFESSING ROOM | FANCY BANDITS | HIGHER THAN PAPAYA | LUMINOUS LOLLIES | PANIC ROOM | RED ROOM | SHOT SHOTS | THREE PIECE SWEETS | WONKY WONKA BARS |
| BOYBAND ROOM | CONUNDRUMS | FATTY WATER | HOBO YOYOS | MAD BARNETS | PANT FILLERS | REFRIGERATION | SNOTTER-MELLON | TICKET BOOTH | WOOLIE WOOFERS |
| BRAIN ACHES | COUGHABLE TENS | EGGS AND WIGS ROOM | HOLLOWED OUT VOLCANO | MAGIC BEANS | PARALYZING BLISS | REPPRESSED MEMORIES | SHUFFLES & TRUFFLES | TIKKA CHANCE | WIGGY SWEETS |
| BRIGHT ROOM | CRANBERRY HATS | FILL BY MOUTH | HONEY MONEY | MAGIC HAND FUDGE | PASTRY ROOM | RESIDENCE | SOCK MATCHING | TINKER'S CUSSES | WUNDERBAR BELLS |

1.01b. The Glass Elevator

ELEVATOR SPEC:

| | | |
|----|-------------------|--------------------|
| 01 | Lift speed: | 500 mph |
| 02 | Lift weight: | 50, 000 fizz booms |
| 03 | Average journey: | 20 minutes |
| 04 | Number of floors: | 500 |
| 05 | Dimensions: | Box shape |
| 06 | Colour: | ALL and nothing |



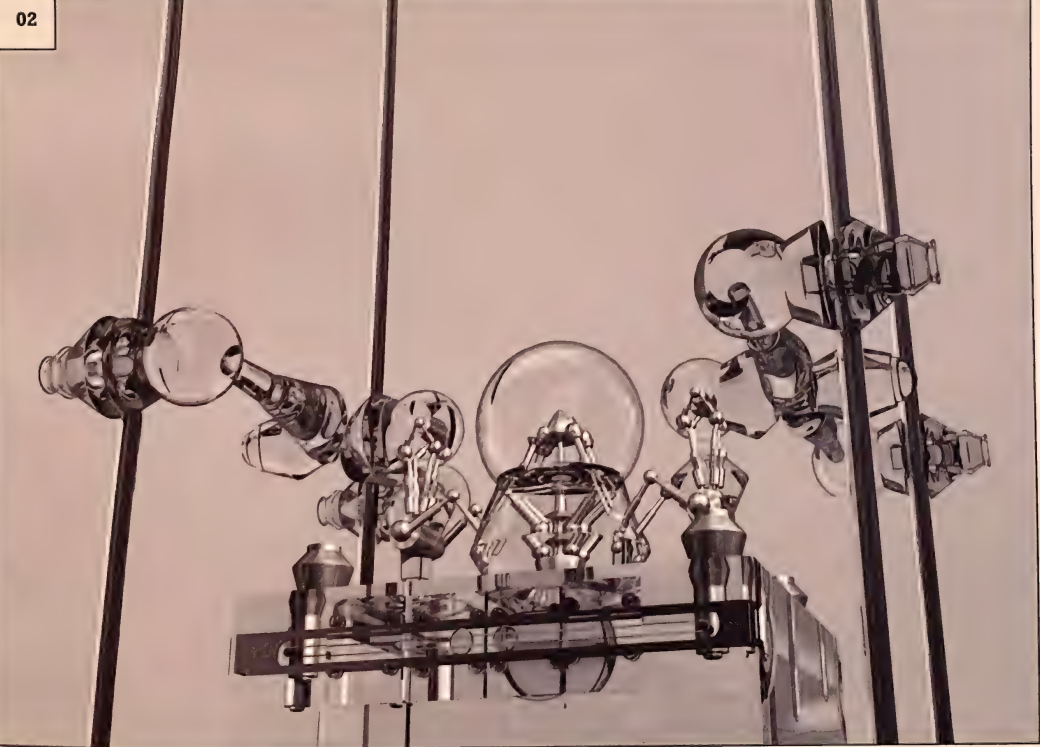
Derek Frey
Assistant to Mr Burton

"What an amazing tour with a brilliant guide. From rabid squirrels to diving Oompa Loompas, each day presented a new and fantastic challenge. It's so rare that we get to work on a film that represents why many of us became involved in this business in the first place. 'Charlie & the Chocolate Factory' is sure to become one of those films."

| | |
|------------------|--------------------|
| Name: | Derek Frey |
| Role: | Associate Producer |
| Favourite Sweet: | Raw Cocoa Beans |
| Employee Code: | 324167-I |
| Department: | Classified |

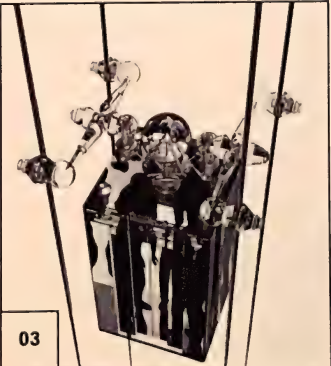


Names: Tim Burton + Philippe Rousselot (DOP)
Dept. Classified
Fig. 1.01b/a



PICTURE KEY:

| | |
|---|-------------------------------|
| 1 | Tim watching the snow |
| 2 | Pre-Vis of the Glass Elevator |
| 3 | Pre-Vis of the Glass Elevator |



1.02. The Producers



Names: Brad Grey (Producer), Richard Zanuck (Producer) + Patrick McCormick (Executive Producer)
Dept. Producers

Fig. 1.02a

Richard Zanuck

To win the respect of intelligent and talented people, the affection of the youngsters, to work alongside such a wonderful crew; To laugh often and be amazed by much - This was my unforgettable experience on "Charlie and the Chocolate Factory."

Brad Grey

An extraordinary vision come to life. New relationships and friendships born. Proud to know you all. Congratulations and here's to "Charlie and the Chocolate Factory."



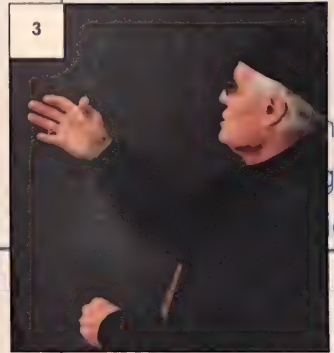
Patrick McCormick

Working on this film you can't help but identify with Charlie Bucket - to be here at all you feel like you've won a Golden Ticket, and every stage of production was a journey that developed into an amazing and unexpected revelation as it came together. Does TB seem a little like WW at times? - I think so.

CHARLIE AND THE CHOCOLATE FACTORY TRAVEL

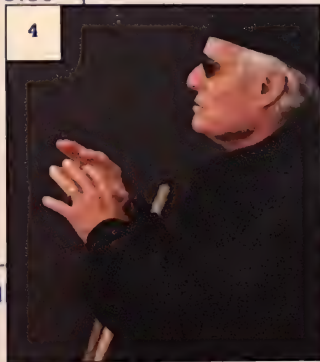


| CREW MEMBER ETC | INBOUND DATE/ TIME | OUTBOUND DATE/ TIME | PURPOSE | HOTEL |
|-----------------|--------------------------|---------------------------|---------|-------|
|-----------------|--------------------------|---------------------------|---------|-------|

Jan-03

| | | | | |
|-----------------------------------|--|--|---|---|
| well | Sun 4th Jan | TBC | Pre Production/ | Covent Garden Hotel 020 7806 1000 (Room 3) Arrive: 4th Jan Depart 31st Jan into own flat A/c to Co. all charges to be against per diem |
| checked in ember & n etwork | 1  | 2  | 3  | Covent Garden Hotel |
| Cormick on 4th (21.15) | Mon | A LHR | n/ | (Booked by Susan Williams of MFO - complimentary rooms) |
| well | | M'Chester: 18.39 | se | |
| nce - to meet with Nick | | | | |
| Andrew Cooke in M'Chester | | | | |
| Virgin Trains | | | | |

THE PRODUCER WARM UP:

| | | | |
|---|---|---|--|
| 1 | STAND IN A RELAXED POSITION. FEET SEPERATE AT SHOULDER WIDTH. RAISE ARMS TO SHOULDER LEVEL. | 4 | HANDS MEET IN CENTRE POSITION IN OLD DRAGON. HOLD. BREATH OUT. LOOK IN TO DISTANCE. |
| 2 | LOWER LEFT ARM AND OPEN RIGHT HAND TO WILD HORSE MANE POSITION. | 5 | OPEN OLD DRAGON. MOVE TO TOMMY COOPER. JUST LIKE THAT. |
| 3 | OPEN HAND TO CALM HORSE MANE. LEFT ARM TO SLOUCHING TIGER. WEIGHT ON RIGHT FOOT. | 6 | OPEN TOMMY COOPER. LEFT HAND TO FINAL POSITION. RIGHT TO INCH HIGH PRIVATE EYE. AND FINISH. RELAXED. |

| | | | | |
|---|-------------------------------------|--------------------------|---|--|
| ound with AA voucher) © 21.15 on 11th Jan) | Mon 12th Jan AA132 LHR: 08.55 | LHR: 09.55 JFK: 12.35 | 4  | |
| Business | Sun 25th Jan AA50 GAT: 0745 | | 5  | 6  |
| | | Dummy Date | | 020 7605 7706 8th Feb - 13th Feb 14th Feb Move into |

1.02. The Producers



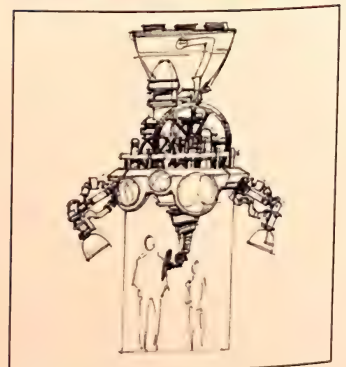
Names: Licy Dahl, Michael Seigel + Patrick McCormick (Executive Producers)
Dept. Producers

Fig. 1.02b

prodigy n. person of
tional qualities or a
derful thing.
produce v. /preɪdʒə
ward for inspection;
formance etc.) before
bring into exist
manufacture. —n.
amount or thing
producer n., prod
product n. thing pr

Brenda Berrisford
Assistant to Mr Zanuck

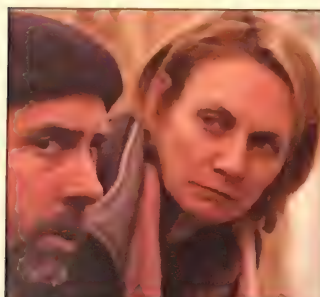
Who wouldn't want to spend seven months in England with the cast and crew of 'Charlie and the Chocolate Factory'? I know I wish it could go on forever.



1.03. Assistant Directors

Location.

Usually found in groups of six or seven looking profound and 'framing' areas using left and right hands.



Name: K Frauenfelder, Co-Producer & 1st AD
with T Burton, Director

Fig. 1.03a



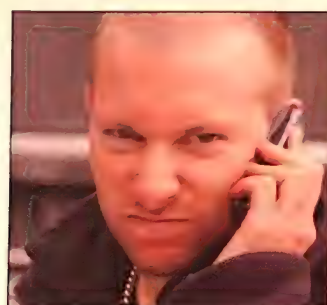
Name: Ben Dixon
Role: 2nd AD

Fig. 1.03b



Name: Toby Hefferman
Role: 2nd AD

Fig. 1.03c



Name: Jonny Benson
Role: 3rd AD

Fig. 1.03d



Name: Emma Stokes
Role: 3rd AD

Fig. 1.03e

**"What are you looking at?
I've got 500 extras to get on camera"**

November 2004



Name: Bryn Lawrence
Role: Co 3rd AD

Fig. 1.03f



BUILDING: 15

ROOM NUMBER: 2, 459AD

Fig 1. Assistant Directors



01

02

03

04

05

06

07

08

09

10

11

12



KEY:

| | |
|----|---|
| 01 | NAME: GILES HARDING ROLE: FLOOR RUNNER FAVOURITE SWEET: Smarties EMPLOYEE CODE: 25309-4 DEPARTMENT: A/D |
| 02 | NAME: TOBY HEFTERMAN ROLE: 2ND A/D FAVOURITE SWEET: Wine Gums EMPLOYEE CODE: 3670-54 DEPARTMENT: A/D |
| 03 | NAME: STEPHEN DEUTERS ROLE: RUNNER TO MR DEPP FAVOURITE SWEET: Twix EMPLOYEE CODE: 636-3524 DEPARTMENT: A/D |
| 04 | NAME: KATTERLI FRAUENFELDER ROLE: 1ST A/D CO-PROD FAVOURITE SWEET: Pralines EMPLOYEE CODE: 59959-8 DEPARTMENT: A/D |
| 05 | NAME: DEREK FREY ROLE: ASSOCIATE PRODUCER FAVOURITE SWEET: Raw Cocoa Beans EMPLOYEE CODE: 324167-1 DEPARTMENT: Classified |
| 06 | NAME: CLARE GLASS ROLE: FLOOR RUNNER FAVOURITE SWEET: Skittles EMPLOYEE CODE: 73908-4 DEPARTMENT: A/D |
| 07 | NAME: EMMA STOKES ROLE: 3RD A/D FAVOURITE SWEET: Truffles EMPLOYEE CODE: 098-45 DEPARTMENT: A/D |
| 08 | NAME: CHANTELE STOFFEL ROLE: FLOOR RUNNER FAVOURITE SWEET: Peanut M&Ms EMPLOYEE CODE: 290357-3 DEPARTMENT: A/D |
| 09 | NAME: BRYN LAWRENCE ROLE: CO-3RD A/D FAVOURITE SWEET: Fruit Pastilla EMPLOYEE CODE: 24780-2 DEPARTMENT: A/D |
| 10 | NAME: BEN OIXON ROLE: 2ND A/D FAVOURITE SWEET: Sweet Potato EMPLOYEE CODE: 154649-1 DEPARTMENT: A/D |
| 11 | NAME: EILEEN YIP ROLE: FLOOR RUNNER FAVOURITE SWEET: Pear Drops EMPLOYEE CODE: 341679-4 DEPARTMENT: A/D |
| 12 | NAME: JONNY BENSON ROLE: 3RD A/D FAVOURITE SWEET: Midget Gums EMPLOYEE CODE: 45097-54 DEPARTMENT: A/D |
| 13 | NAME: TIM BURTON ROLE: DIRECTOR FAVOURITE SWEET: Juicy Fruit EMPLOYEE CODE: 81666-13 DEPARTMENT: Classified |

13

12

BUILDING: 15

ROOM NUMBER: 2. 459AD

Fig 2. Assistant Directors

Illustration provided by Giles Harding





BUILDING: 127B

ROOM NUMBER: 10.025MZ

2.0. The Bucket House

2.01. Casting

2.02. Script Supervisor

2.01. Casting

Department terms

i. Too short
ii. Too tall

iii. Too big
iv. Too small

v. Next!!



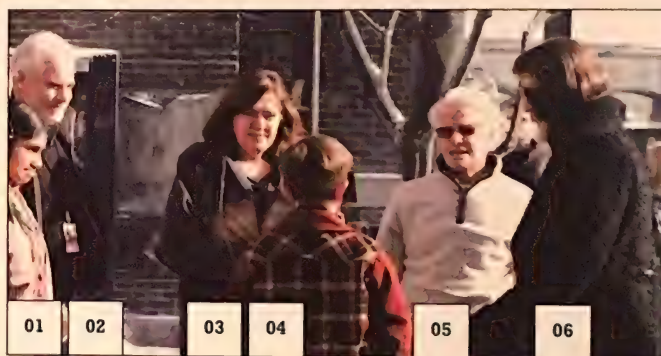
Monday.

Usual Monday morning with everyone groaning with surfeits from the weekend. Slit eyes, Puffs, Bags, You name it. Shorn tresses all over the place - really weird how everyone does it on the same weekend without knowing. Must be moon-based logic! Johnny B went over the top and got rid of ALL of his, but we think Miss FF finally bribed him as she was fed up with umpteen requests for cups of tea!!!



Hang on, you think we should have cast who?

| | | |
|---|-----------------------------------|-----------------------------|
| Title: Susie Figgis Casting Director | Lucy Tudhope Casting Assistant | Dept. Casting Fig. 2.01b |
|---|-----------------------------------|-----------------------------|



PICTURE KEY:

| | |
|----|---------------------------------------|
| 01 | Anu Anderson - Susie Figgis' daughter |
| 02 | Patrick McCormick - Producer |
| 03 | Susie Figgis - Casting Director |
| 04 | Freddie Highmore - Charlie |
| 05 | Richard Zanuck - Producer |
| 06 | Johnny Depp - Willy Wonka |

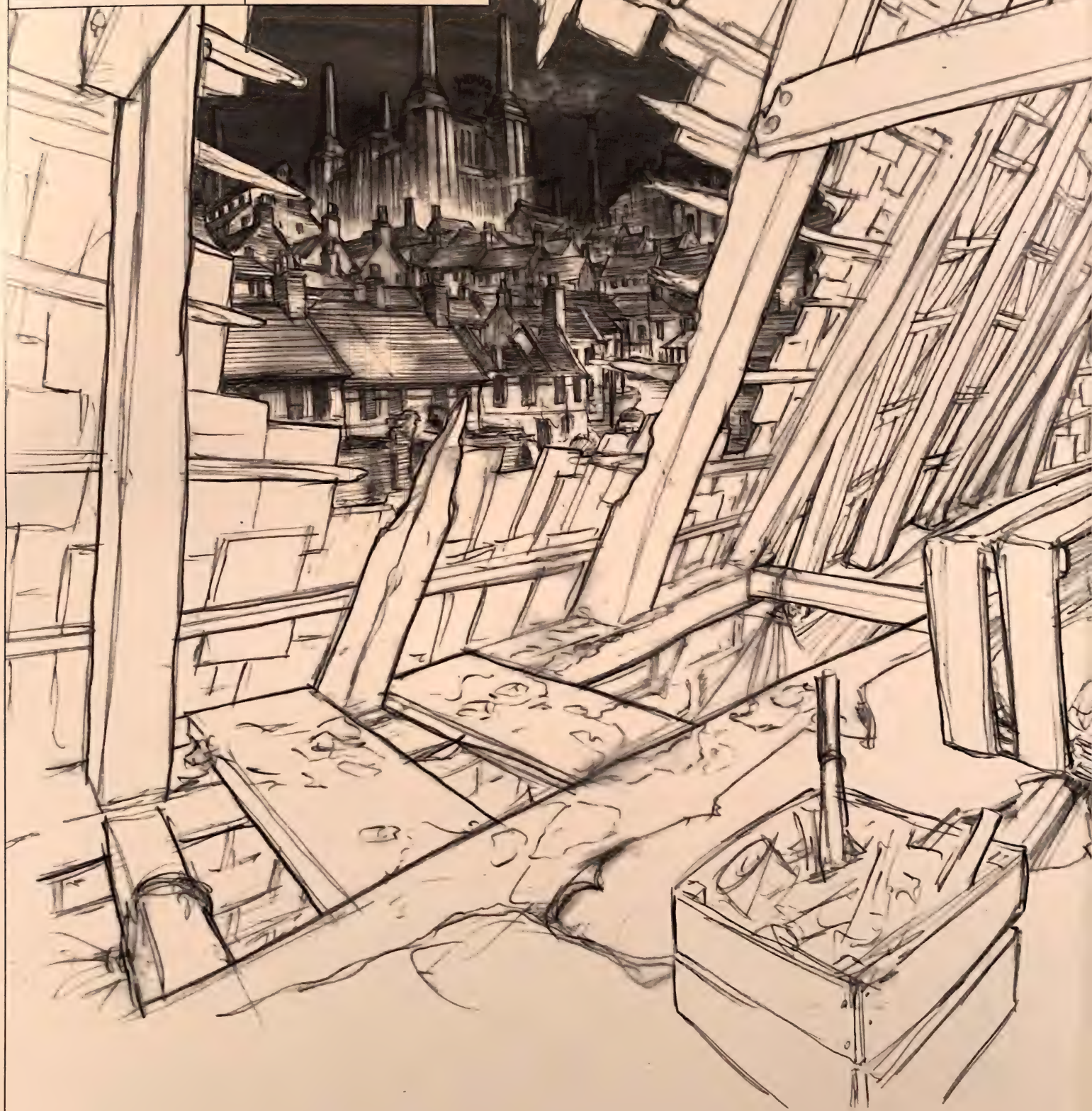
| | |
|------------------|---|
| COMPLETE NAME: | Susie Figgis |
| ROLE IN FACTORY: | Casting Director |
| OTHER FACTORIES: | Hitch-hiker's Guide to the Galaxy & Harry Potter & the Sorcerer's Stone |

| | |
|------------------|-------------------|
| COMPLETE NAME: | Lucy Tudhope |
| ROLE IN FACTORY: | Casting Assistant |

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Fig 003. Interior

| | |
|-----------------|-----------------|
| TITLE | DATE |
| Bucket House | June |
| DRAWING NAME | LOCATION |
| Interior Sketch | Outside Factory |
| DRAWN BY | SCALE |
| Simon Murton | N/A |





STATS

- 01 The first set to be constructed and shot in the film. It was built on B stage at Pinewood Studios, by a team of six carpenters using hammers.
- 02 The house was designed to have the appearance of being in a perpetual state of collapse, as if it was built on a landfill that was slowly collapsing.
- 03 The floors, walls and roof widened at the centre of the house to give an illusion of expressionist perspective.
- 04 It was designed using a model made of coat hanger wire, which was transferred into a full size model to which the set walls were added.
- 05 The set was constructed in lightweight materials: timber, expanded foam and plaster. It was carefully rigged so that any wall and ceiling piece could be quickly removed for shooting and crew access. In the end, no wall was moved, except for the Grandparents' safety during the elevator crash.
- 06 The beams and some of the floorboards were cast in rubber to allow for the twisted shapes the house required.
- 07 There was not one single straight or horizontal line in the entire set: this included all the dressing and furniture.
- 08 The floor had to be coated in non-slip paint to allow Tim and the crew to work safely.
- 09 The central dials of the set were rigged on a hydraulic platform as part of the "Wonka Television" effect.



Name: David Kelly (Grandpa Joe), Tim Burton (Director), Eileen Essell (Grandma Josephine)
Dept. Bucket House

Fig. 2.01d



Name: The Oldies
Dept. Bucket House

Fig. 2.01f



Name: Freddie Highmore (Charlie), David Kelly (Grandpa Joe), Eileen Essell (Grandma Josephine), Helena Bonham Carter (Mrs Bucket), David Morris (Grandpa George),
Liz Smith (Grandma Georgina)
Dept. Bucket House

Fig. 2.01e

2.02. Script ~~Editor~~ Supervisor

Retyped for editing only

4 Nov 2004.

12

16 CONTINUED

(16) PAN TO
OTL PRINCEWIGLA
JOE

GRANDPA
But Mr. Wonka was
Soon after this,
day with a boilin

(17D)
WS

17

INT. PALACE BEDROOM - DAY [17]
The Prince and his lovely PR
chocolate throne, eating pac
(CRANE UP)
DRIP



Name: Nikki Clapp - Script Supervisor, Des Whelan - Camera Operator
Dept. Bucket House

Fig. 2.02a

The throne behind the Prince
The columns are losing their
The throne then sinks down to
Prince and Princess look at

The columns are now starting

Both royals hightail it as the
around them.

(17X) FF P & P TWDS CAM
TURN AWAY REACT TO

delicious, fudgy disaster movie, the two
as walls and pillars come CRASHING down.

THE KNOLL - DAY [FIFTEEN YEARS AGO]

with chocolate goo, Prince Pondicherry watches as his
sintegrates into a brown puddle.

GRANDPA JOE (V.O.)

The prince sent an urgent telegram
requesting a new palace...but Willy
Wonka was facing troubles of his own.



Name: Ian Kelly - Video Supervisor
Dept. Bucket House

Fig. 2.02b

Script Supervisor

In afternoon we did 3 cover shots
on Wonka and gang and then on
the machine producing strip of
gum then at 16.10 we MOVED
BACK TO B STAGE to line up
for ELEVATOR CRASH scene 131
with 5 cams.

Wot 2 say?? We only lined up
and shot a TEST as there was
a TECHNICAL hitch and the less
I say about that the better for my
kneecaps I feel!

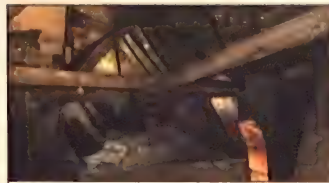
I was just about to write the fol-
lowing: "Sawry but absolutely
no gossip today" when a little
sniff came wafting down from
the heavens above. Let's just
say that a certain NON-FLOOR
crew member (and talking about
members, did you see that pic
of Jono on his seat today?!!)
had a SPARKLING WEEKEND!!!!

Tho' who could avoid to sparkle
if you have a choice of 23 pairs of
shoes and 19 pairs of knickers no
less in the back of one's car on a
Friday night...oh nite I'm sorry.
It has to be our Miss MM, but
NOT the MM dating Brad Pitt!!
No wonder said sparkle had a grin
from B to E stage this morning!!!

PAC
LA
ELEPHANT
DRIPSFABE
LA
FIBLING
DRIPS17Z
LA
MIPS



Subject: Bucket House / Interior 3D Model v02
Vw: Still Cam / Super 35 / 14.5mm Fr. 1



Subject: Bucket House / Interior 3D Model v02
Vw: Still Cam / Super 35 / 14.5mm Fr. 2



Subject: Bucket House / Interior 3D Model v02
Vw: Still Cam / Super 35 / 14.5mm Fr. 3



Subject: Bucket House / Interior 3D Model v02
Vw: Still Cam / Super 35 / 14.5mm Fr. 4



BUCKET HOUSE:

Constructed some years ago by Countryside Properties and enjoying a prominent elevated position with panoramic views in the village. Chappell & Matthews are privileged to be able to offer this stunning stone built detached house that is a must for early viewing.

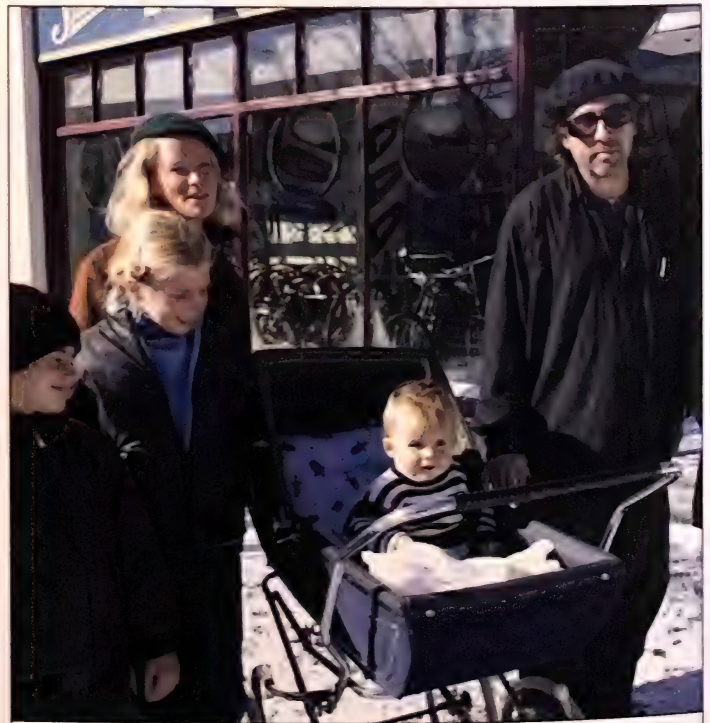
The spacious and beautifully presented accommodation. Comprises on the ground floor. An entrance hall with cloakroom, a triple leaning aspect drawing room, dining room, superb kitchen/family room with utility. On the first floor there are some

bedrooms, two with en suite shower rooms, when the rain comes through during showers and a family bathroom... well kind of. Outside are attractive gardens and patios together with an allotment. This is an excellent opportunity to acquire a fine house in a magnificent position with a unique all-in-one bedroom/dining and living area.



Name: Helena Bonham Carter, Noah Taylor
Dept. Bucket House Fig. 2.01c

In the house: Started up in the Bucket house with our lovely crinklies. Only 3 of them as GPJ is in the factory, Ma is chopping cabbage still... We started a bit late then shot a wide shot and 2 cover shots to complete scene 130 (the crash will be 131) then at 10.55 we MOVED TO E STAGE to line up for the LA WIDE SHOT that we had set up the last time we were there.



Name: Baby Bucket... Billy Raymond Burten + his Daddy
Dept. Bucket House

Fig. 2.03f

BUILDING: 12

ROOM NUMBER: 18,169BS

3.0. The Loading Dock

3.01. Production

3.02. Accounts

3.03. Publicity

3.01. Production

| | |
|-----------------------------------|---|
| COMPLETE NAME | Nikolas Korda |
| ROLE IN FACTORY | Unit Production Manager |
| WHAT THIS REALLY MEANS | Chief Signer |
| GREATEST CHALLENGE AT THE FACTORY | Trying to spend some time off the phone |
| GREATEST REWARD AT THE FACTORY | Working with such an efficient and good looking office! |

06^{30am} – 0630hrs – Telecine report – YESTERDAY'S STUFF IS ALL OK – sighs of relief all round.

06^{35hrs} – Cries for coffee and a catch up with Nik before he goes to set.

07^{00hrs} – First call of the day for Hermione – more camera & grip equipment – 2nd unit need a 4-1 zoom, main unit want to change the 30ft for a 50ft – is that with the Scorpio?

07^{30hrs} – First call of the day for Miranda rushes. Beri what time do the Producers want to watch the rushes? Has TB seen them? When's 2nd Unit going in? Should Bluescreen go in there after them? Digital Grading have booked a slot between Main Unit and 2nd Unit but before Bluescreen – does that interfere with HOD rushes? Has anyone told the Editors?

07^{40hrs} – First call of the day for Jono for Camera. Sound and or Grip consumables – requests for special tape only available from a company in LA not willing to ship less than 100 rolls – well it drags him away from the Filemaker (our database aka Yawnmaker).

07^{50hrs} – First call for Boo from Nik – have you done that spreadsheet yet – which stages have we returned, shall we extend room 213 in M Block, when do we return the 1st floor rooms in B Block...!?

08^{00hrs} – Where's Chloe... gone to set – again!

09^{00hrs} – time to get stuck in to counting all that film stock exposed yesterday – co-ordinators deep joy.

10^{00hrs} – We are told that someone will be travelling in 36hrs, needs work permit, flights, hotel etc etc... just smile and dial!

11^{00hrs} – Schedule change – re do everything done so far

11^{30hrs} – Nik's back – bombard him with questions – he wearily asks Chloe for Tea and Toast... kettles boiling and toast is already on – ohhh we have lost him already to a cost report meeting.

12^{00hrs} – Meanwhile Alex and James have been weeping in to the pile of over one hundred purchase orders that need splitting, faxing and distributing – do they dream in 4 different colours?

12^{30hrs} – Lunch – perfect time for all crew and cast to go to the production office with all their questions – oh and can they have a gym fob please – grrrrr.

13^{30hrs} – Production Office finally settle down to eat something – is it rude to eat whilst answering the phone?

14^{00hrs} – Indigestion – Runners we need Peppermint Tea NOW!!!!

15^{00hrs} – Afternoon lull – oh we should be so lucky – time to un-do and re-do the mornings work. Which crane – which unit – which hotel – which actor – which chart – what the hell is Permacell tape anyway!

15^{30hrs} – Where is the chocolate. Shall we go to the gym tonight – nah – have we got any crisps?

16^{00hrs} – Main Unit callsheet – Chloe, Alex, James where are you – CALLSHEET TIME.

16^{30hrs} – 2nd Unit callsheet – Chloe, Alex, James – don't forget the risk assessment on the back.

16^{45hrs} – Bluescreen callsheet – Chloe, Alex James – take the yellow paper out of the copier.

17^{00hrs} – Espresso time all round!

When we are all wrapped up in our work, we need to remember "The greatest deception men suffer is from their own opinion."

Leonardo Da Vinci



Name: Nik Korda

Role: Unit Production Manager

Fig. 3.01a

18^{00hrs-1900hrs} – all 3 units wrap at various points – such an amazingly lucky film with all these early wraps.

19^{00hrs} – 2000hrs – hello camera team! How many rolls? Someone let George know the rushes are ready to collect. Now we have all the continuity notes and camera sheets to copy and distribute – WHO LEFT YELLOW PAPER IN THE ****ING COPIER. Nik settles down to some signing.

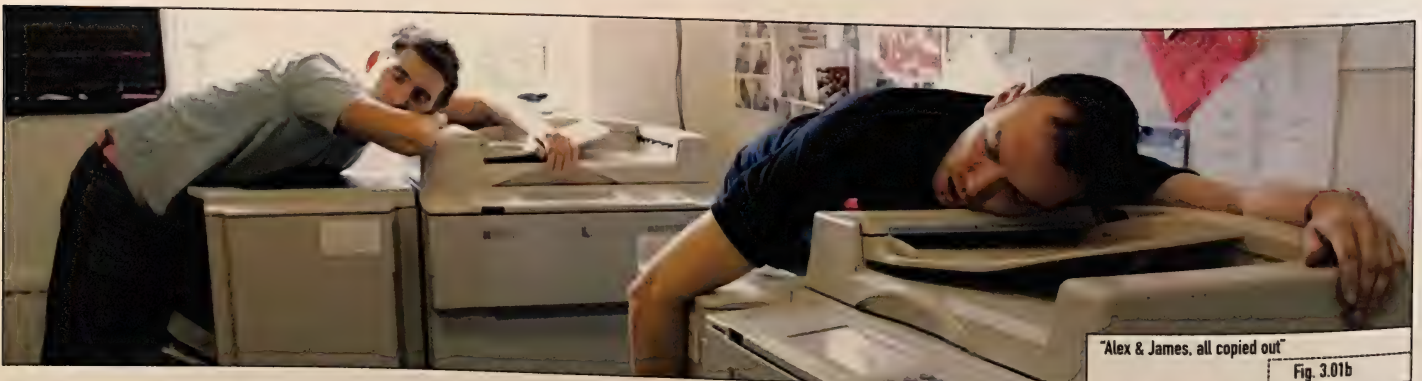
20^{00+hrs} – Come on lets wrap and run... Not long until that alarm goes off again! If its Friday we like to play

music very loudly just to remind us it's the weekend... oh and laugh at Chloe dancing of course. Nik still signing.

21^{00hrs} – not everyone has left yet. Nik STILL signing!

21^{00+hrs} – no not everyone has left yet. You know who you are.

We hope you have enjoyed your visit to the production office – and unlike some Production Offices – we really do love visitors!!



"Alex & James, all copied out"

Fig. 3.01b

BUILDING: 12

ROOM NUMBER: 18,169BS

Fig 3.01.4a Production Dept.





KEY:

| | |
|----|---|
| 01 | NAME: Jonathan Scott ROLE: 2nd Asst. Production Co-Ord. FAVOURITE SWEET: Humbug EMPLOYEE CODE: 2 DEPARTMENT: Production |
| 02 | NAME: James McLaren ROLE: Production Runner FAVOURITE SWEET: Toffee EMPLOYEE CODE: 63 DEPARTMENT: Production |
| 03 | NAME: Alex Hodgson ROLE: Production Runner FAVOURITE SWEET: Minstrels EMPLOYEE CODE: 17 DEPARTMENT: Production |
| 04 | NAME: Hermione Ninnim ROLE: Production Co-Ord. FAVOURITE SWEET: Flying Saucer EMPLOYEE CODE: 24/7 DEPARTMENT: Production |
| 05 | NAME: Chloe Finch ROLE: Production Runner FAVOURITE SWEET: Pink Licquorice A/Sorts EMPLOYEE CODE: 4 DEPARTMENT: Production |
| 06 | NAME: Nik Korda ROLE: Production Manager FAVOURITE SWEET: Dime Bar EMPLOYEE CODE: 7 DEPARTMENT: Production |
| 07 | NAME: Miranda Marks ROLE: Assistant Production Co-Ord. FAVOURITE SWEET: Peanut M&Ms EMPLOYEE CODE: 8 DEPARTMENT: Production |
| 08 | NAME: Lebo "Boo" Motjoadi ROLE: Assistant to UPM FAVOURITE SWEET: Cherry Drops EMPLOYEE CODE: 5 DEPARTMENT: Production |
| 09 | NAME: Nick Embery ROLE: Producer's Runner FAVOURITE SWEET: Wine Gums EMPLOYEE CODE: 9 DEPARTMENT: Production |
| 10 | NAME: Berenice Percival ROLE: Assistant to Mr McCormick FAVOURITE SWEET: Lemon Sherbets EMPLOYEE CODE: 3 DEPARTMENT: Production |



Name: Miranda Marks

Role: Asst. Prod. Co-ordinator

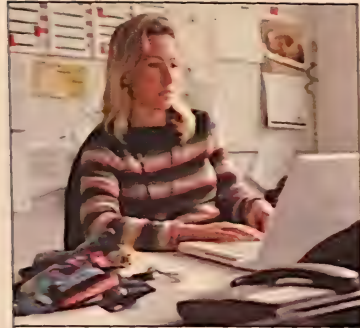
Fig. 3.2.1



Name: Hermione Ninnim

Role: Production Co-ordinator

Fig. 3.01c



Name: Berenice Percival

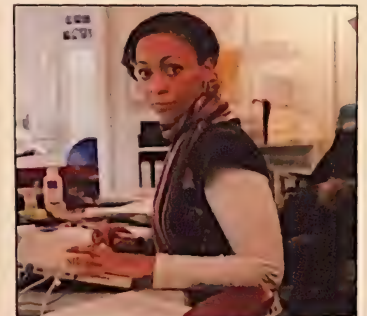
Role: Assistant to Mr McCormick

Fig. 3.2.7



"at one point it was Summer..."

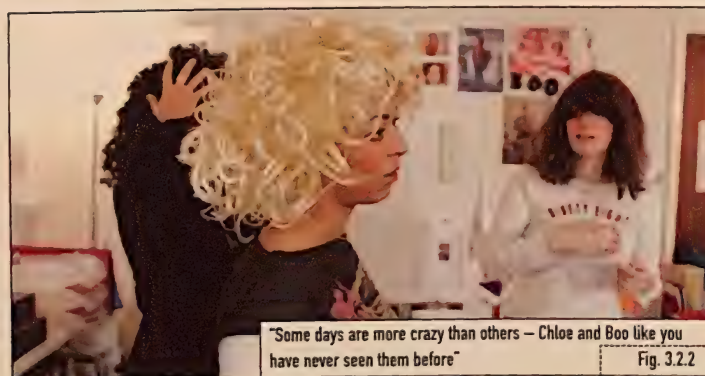
Fig. 3.2.4



Name: Lebo "Boo" Motjuoadi

Role: Assistant to Nik Korda

Fig. 3.2.5



"Some days are more crazy than others - Chloe and Boo like you have never seen them before"

Fig. 3.2.2



Name: Jonathan Scott

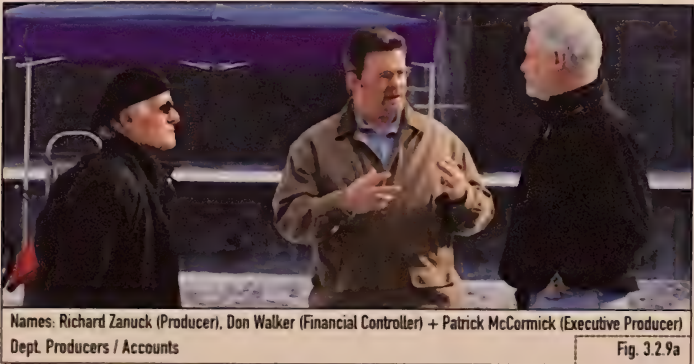
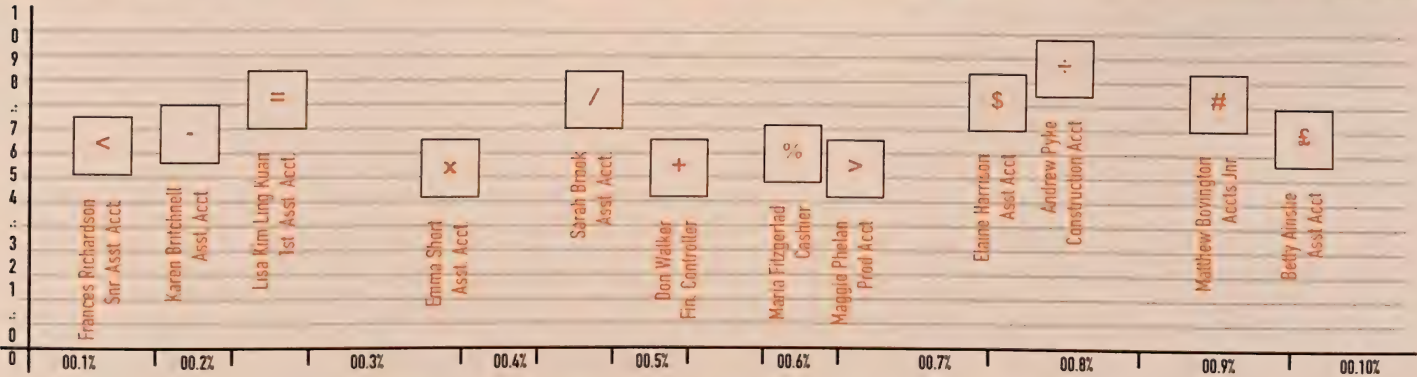
Role: 2nd Asst. Prod. Co-ordinator

Fig. 3.2.3

3.02. Accounts

What a pile of cocoa beans we've had to count on this one. What a great group to count them for. Thank you all from the accounting staff for all your co-operation, communication and professional behaviour which has made our job a pleasure. Charlie & the Chocolate Factory will stand out in my mind as a unique film making experience. Thank you again,

Don Walker. Financial Controller.



Names: Richard Zanuck (Producer), Don Walker (Financial Controller) + Patrick McCormick (Executive Producer)
Dept. Producers / Accounts
Fig. 3.2.9a

Costings to date:

| | |
|------------------|----------------|
| 12 ⁰⁰ | £431253.0003 |
| 30 ⁰⁰ | £1287905345 |
| 10 ⁰⁰ | £1 |
| 07 ¹² | £98887.87687 |
| 45 ⁸⁷ | \$999888673232 |
| 24 ⁰⁰ | 5p |

3.03. Publicity

Day to day.

No comment...



APRIL 16

TOP SECRET: PLANS OF
WONKA'S CHOCOLATE FACTORY

TIME

The young
chocolatier on the
success of his fast
growing business.

WORKING FOR WONKA



BUILDING: 04

ROOM NUMBER: 44,547C

4.0. The Puppet Theatre

4.01. The Buckets

4.02. The Salts

4.03. The Gloops

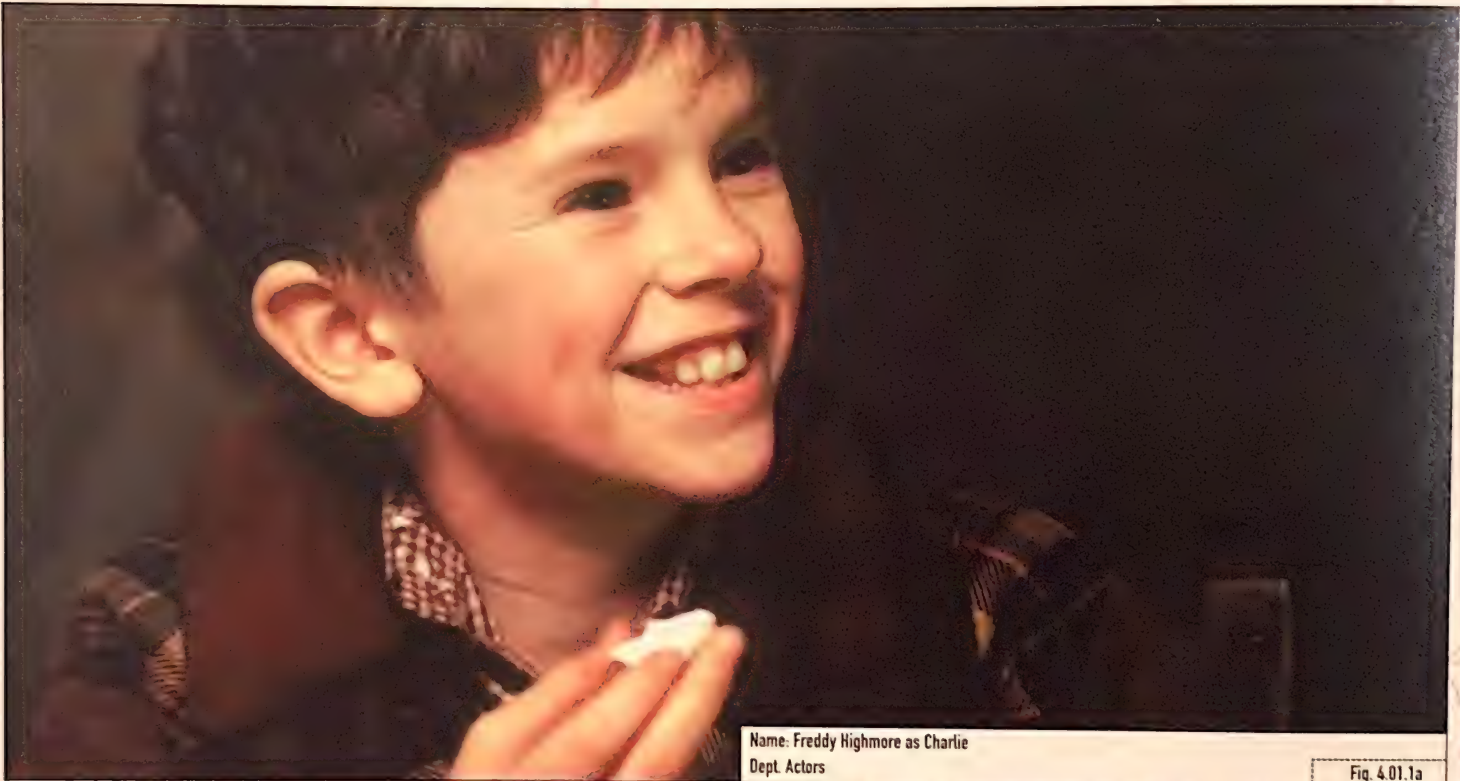
4.04. The Beauregardes

4.05. The Teavees

4.06. The Wonkas

4.07. The Oompa Loompas

4.01. The Buckets



Name: Freddie Highmore as Charlie
Dept. Actors

Fig. 4.01.1a

| | |
|------------------------------------|---------------------------------------|
| FAMILY NAME: | BUCKET |
| ROLE IN FACTORY: | LARGE |
| WHAT THIS REALLY MEANS: | LONG HOURS ON SET LOOKING POOR |
| NATIONALITIES WITHIN FAMILY: | ENGLISH |
| GREATEST CHALLENGE AT THE FACTORY: | LOOKING POOR ACCENTS |
| GREATEST REWARD AT THE FACTORY: | MAINTAINING A COHESIVE FAMILY UNIT |

Freddie Highmore

To be honest, only one or two days working on 'Charlie' were OK - most were just so much better! Imagine - Charlie was a job where everyone walked about saying "Yes this is as good as it gets". Then imagine if your only 12 and you get to play Charlie - Not a bad way to spend your childhood when everyone around you is so great and each set that you work on seems to get more and more amazing! I will always remember stepping out on the chocolate river set on the 007 stage for the first time and not being able to take it all in. I remember all that snow and all that chocolate. I try to forget the too-tight jumper!

Thank you Tim, Johnny...
and I guess most of all Roald.



Name: Puppet Theatre
Dept. Actors

Fig. 4.01.1b

01



02



KEY:

01

HELENA BONHAM CARTER & NOAH TAYLOR AS MR & MRS BUCKET

02

DAVID MORRIS AS GRANDPA GEORGE & LIZ SMITH AS GRANDMA GEORGINA

03

EILEEN ESSELL AS GRANDMA JOSEPHINE

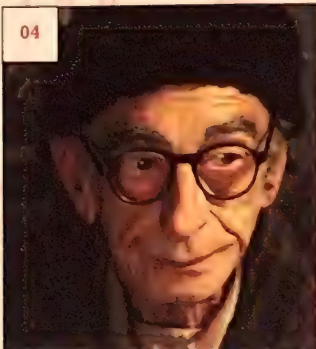
04

DAVID KELLY AS GRANDPA JOE

03



04



4.02. The Salts



Name: Julia Winter as Veruca Salt
Dept. Actors

Fig. 4.02.1a

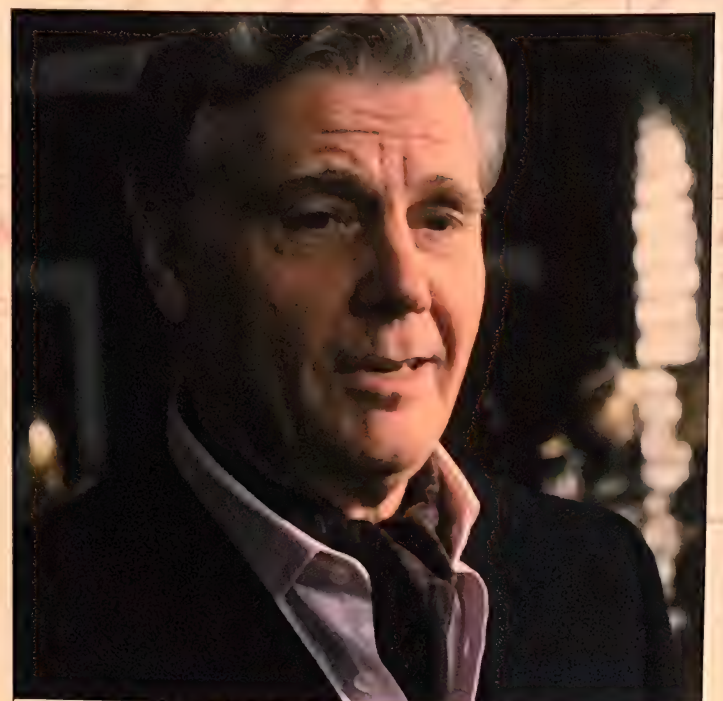
Julia Winter

Working on Charlie has been like the most amazing, funniest and nuttiest rollercoaster. Even if the ride was completely crazy, every twist and turn never felt scary thanks to everyone's wonderful care and support.

I will never forget the time when 'daddy' James treated me to high tea at Fortnum & Mason – the perfect surrounding for Mr Salt and his sweet natured daughter!

James helped me feel ready and prepared for the wackiest and most magical fairground ride imaginable. One of the more hilarious shots for me during the film was probably when I couldn't get the hang of lying on the floor in the nut room fighting off squirrels that weren't really there, so Tim lay down on the floor next to me and demonstrated. There we were, both of us, kicking our legs and screaming at the top of our lungs swatting away imaginary squirrels! We must have looked quite ridiculous!

I owe everybody a huge apology for Annasophia's and my button mushroom antiques. Don't blame us, it was Adam who brought it on, after all, he is Button Mushroom No. 1.



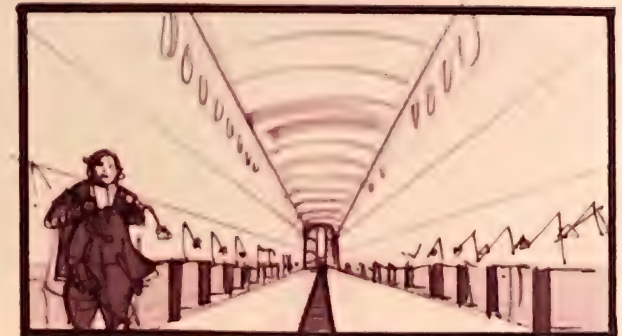
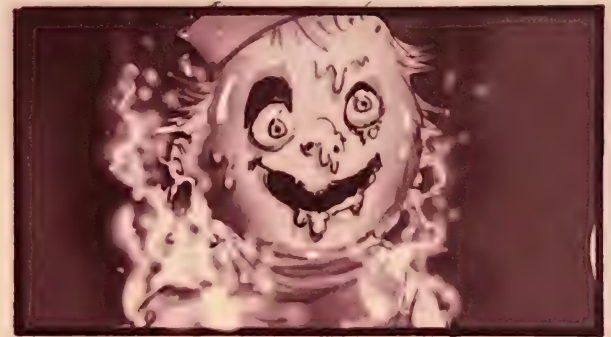
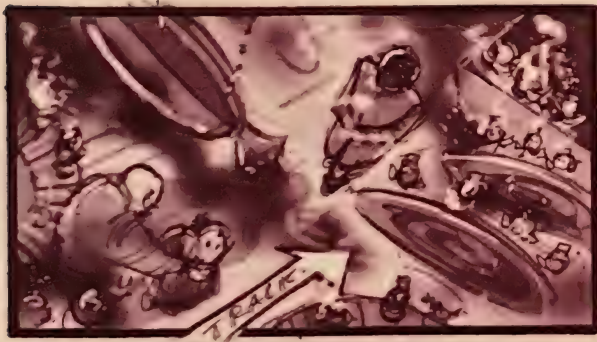
Name: James Fox as Mr Salt
Dept. Actors

Fig. 4.02.1b

WONKA™ WORLDWIDE, INC

Fig 4.021SB

| | |
|-----------------------|-------------|
| TITLE | DATE |
| STORY BOARD | May |
| LOCATION | TIME |
| FACTORY YARD/ THEATRE | 13 42 |
| DRAWN BY | OTHER NOTES |
| N/A | N/A |



4.03. The Gloops



Philip Wiegatz

The first thing I tried was an egg. Then Marzipan. Yuk, disgusting! This is going to be fun. Isn't there anything more tasty? Then it was icing sugar. It was completely tasteless. What's next? Whipped cream. I wouldn't even eat that on ice cream. And lastly, I had to bite into grass. It was pure sugar. Oh well. And it all looked so tasty. Hopefully, the scene has ended up looking convincing in spite of it all.



Title: Illustration of Puppet
Dept. Pre-Vis

Fig. 4.03.1c



Name: Philip Wiegatz as Augustus Gloop

INSERT: Tim Burton's original sketch of the Gloops

Fig. 4.03.1a



Name: Franziska Troegner as Mrs. Gloop

Dept. Actors

Fig. 4.03.1b

4.04. The Beauregardes



Name AnnaSophia Robb as Violet Beauregarde & Missi Pyle as Mrs Beauregarde
Dept. Actors

Fig 4.04.1a

AnnaSophia Robb

My Favourite memory of 'Charlie' was when we were filming the chocolate room, it felt a little like we were in a candy meadow where we could sit down on the grass and talk and laugh. I also liked filming on that set because the whole cast were there. My favourite scene was chewing the roast beef, baked potato, tomato soup, blueberry pie and ice cream gum. I got a new piece of gum every take (and had more lines than usual). I learned some pretty weird things on set like; tongue twisters, playing hand games, making grass bracelets, exchanging jokes, talking like a button mushroom, and having staring contests. In America we say 'hi' to people as we pass. On the 'Charlie' set everyone says 'hi-ya' That expression is happier and friendlier than 'hi' to me - it reminds me of all of you. Thanks so much I miss you all



4.05. The Teavees

Mike Teavee

Working on the film *Charlie and the Chocolate Factory* was a great experience. I loved working with everybody. Each one of them had their own special characteristics and each of them were special to me. Everyone on the set seemed to be really good people and down to earth.

One of my favourite parts of the movie was learning to fly. It was GREAT being in the air, going fast, spinning and flipping around going up and down and side to side. I really did win the golden ticket!



Name: Jordan Fry as Mike Teavee
Dept. Actors

Fig. 4.05.1a



Name: Adam Godley as Mr Teavee
Dept. Actors

Fig. 4.05.1b

4.06. The Wonkas



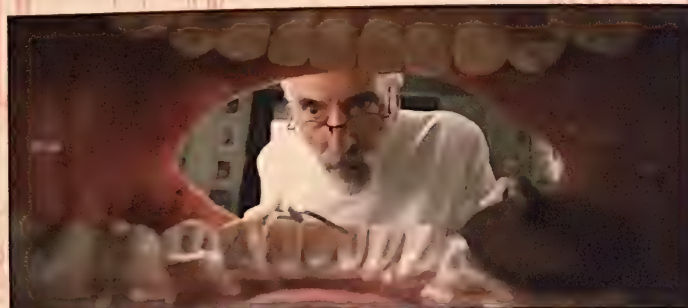
Name: Johnny Depp as Willy Wonka
Right: Original Illustration of Young Willy by Tim Burton

Fig. 4.06.1a



Name: Blair Dunlop as Young Willy
Dept. Actors

Fig. 4.06.1b



Name: Christopher Lee as Doctor Wonka
Dept. Actors

Fig. 4.06.1c

Mr Wonka

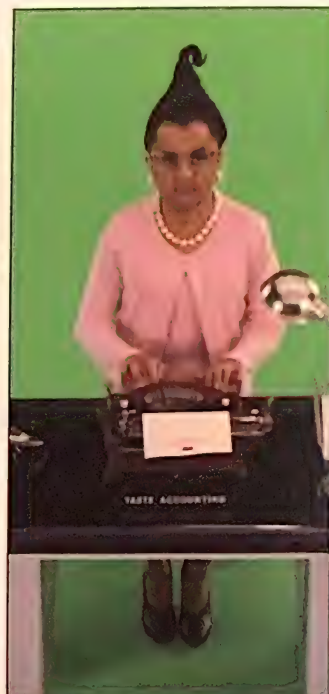
Dear people of the world: I, Willy Wonka, have decided to allow five children to visit my factory this year. These lucky five will be shown around personally by me, and will learn all the secrets and magic of my factory.

In addition, one of these children shall receive a prize beyond anything you could ever imagine. Good luck to you all, and happy hunting!

4.07. The Oompa Loompas

One thing was absolutely certain,
Deep had never been so Burton...

Deep Roy



Title: Another hard day at the office
Dept. Actors

Fig. 4.07 1a



Name: Deep Roy as the Oompa Loompa in the Television Room
Dept. Actors

Fig. 4.07 1b

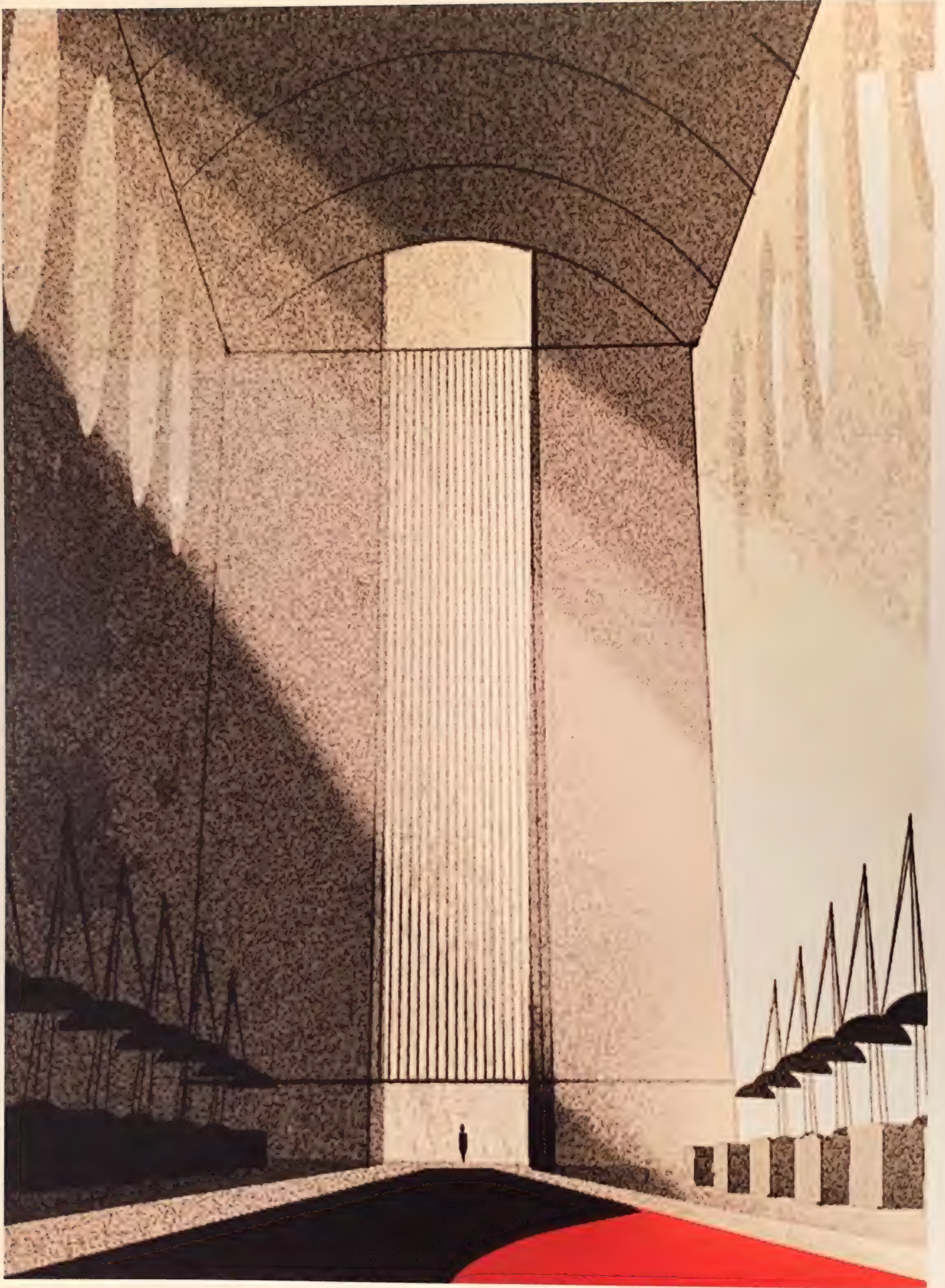




Name Deep Roy as the Rockin Domba Loompa on the stage at the Theatre
Dept. Actors

Fig 4.07.1b





BUILDING: 140

ROOM NUMBER: 53.000AD

5.0. The TV Room

5.01. Camera

5.02. Stand-ins

5.03. The Grips & Stand bys

5.04. Sound

5.05. Video

5.06. Electrical

5.07. Practical Spark

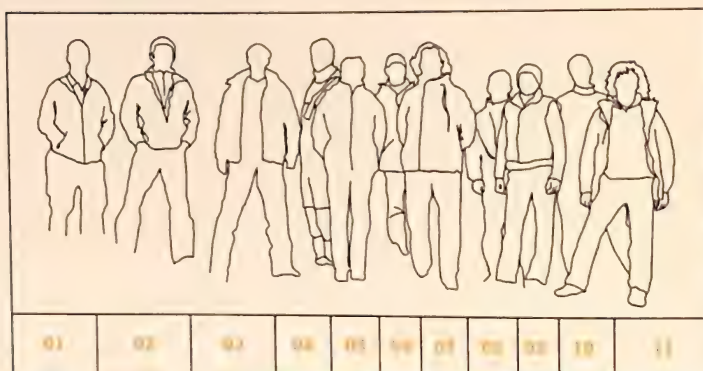
5.01. Camera

"Girls on Film"



Title: Camera Crew
Dept. Camera

Fig. 5.01



| | | | |
|----|--|----|--|
| 01 | Thomas Taylor Camera Trainee | 07 | Des Whelan 'A' Camera Operator |
| 02 | Samuel Barnes - 2nd. 2nd Assistant Camera | 08 | Iain Struthers 1st Assistant, 'B' Cam |
| 03 | Rene Adefarasin 2nd Assistant Camera | 09 | Joanne Lee 2nd Assistant, 'B' Cam |
| 04 | John Conroy 1st Assistant Camera | 10 | Peter Mountain Stills Photographer |
| 05 | Philippe Rouselot Director of Photography | 11 | Vince McGahon 'B' Camera / Steadicam Operator |
| 06 | Tim Battersby | | |

BUILDING: 140

ROOM NUMBER: 13.000AD

Fig 1. The TV Room

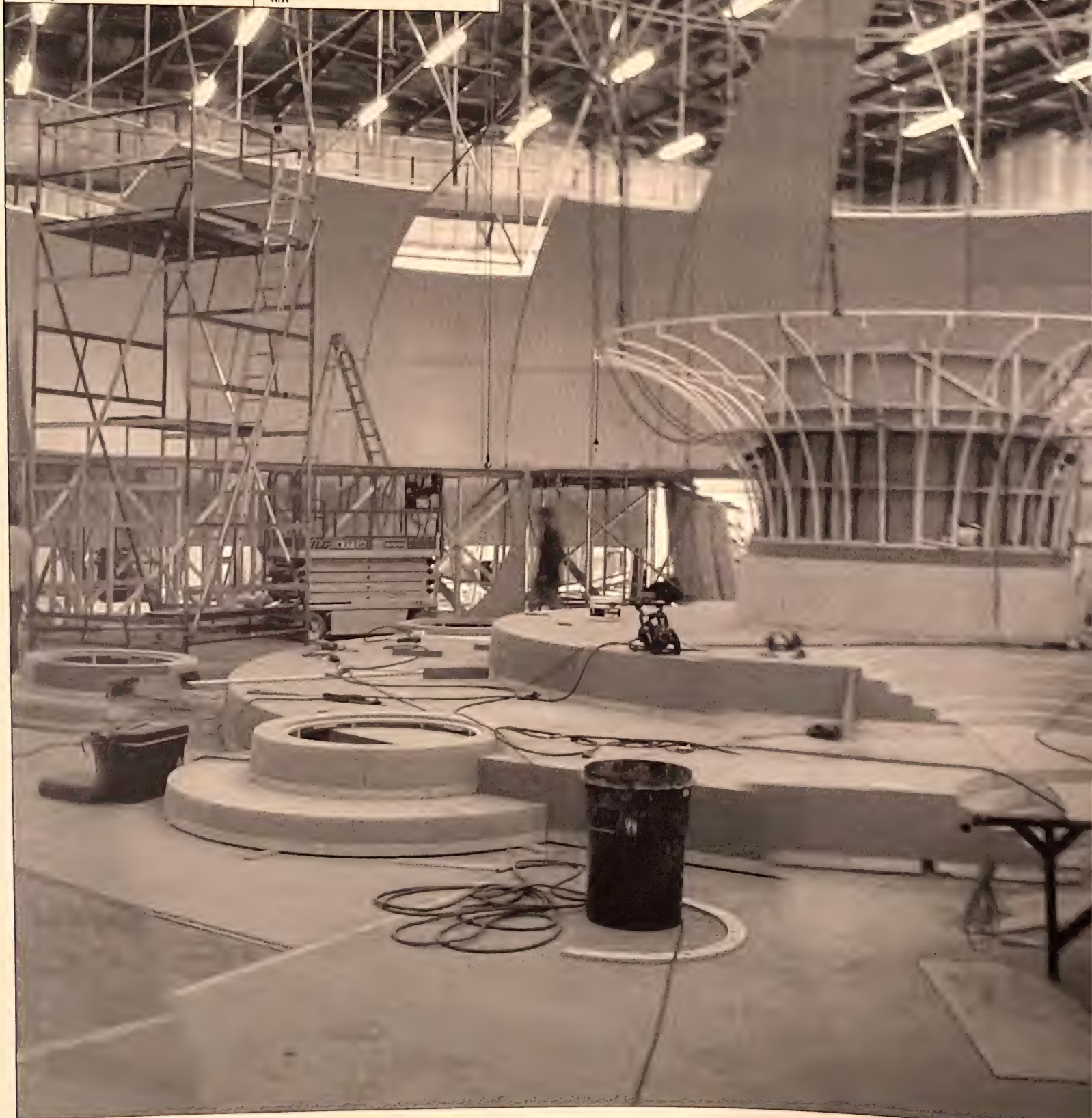




WONKA™ WORLDWIDE, INC

Fig 003. TV Room

| | |
|-----------------------|------------------|
| TITLE | DATE |
| TV Room | June |
| IMAGE NAME | LOCATION |
| Interior Construction | Factory Interior |
| TAKEN BY | SCALE |
| Giles Keyte | N/A |





STATS

- 01** Constructed on A stage at Pinewood.
- 02** Built from 510 lightweight foam panels mounted on a steel framework. Each panel was cast out of a mould cut on a CNC machine from a 3D computer model designed in May in the art department.
- 03** 60 gallons of white paint were used. The Painters named these colours "Nasa White" for the non-reflective paint of the walls, and TV White for the high finish paint used for control desk, TV cameras and the giant TV.
- 04** 15 animatronic puppet Oompa Loompas were positioned operating the TV cameras and control units. One of the cameras was on a hydraulic pole to allow it to raise up and rotate during the shot. This camera also had mechanical revolving lenses.
- 05** A telephone was created for the control desk that incorporated both Oompa and Wonka sized handsets – try and spot it.
- 06** The central dials of the set were rigged on a hydraulic platform as part of the "Wonka Television" effect.

TV One - Miss Cherry

At 10:08 whilst in the middle of our 2nd shot of the day the SCORPIO HEAD came to grief and had to be repaired we set up for a closer shot on different camera on Charlie whilst waiting and we started shooting that at 10:30. In fact, the Scorpio head still hadn't been fixed after we'd done Charlie AND Wonka's

shot so TB decided to go with what we had on the crane shot & he will assess slate 121AB later on and let us know if we need any more takes after he has seen rushes. So it only caused about a 15 MIN DELAY.

After Wonka's close up shot we lined up for the gang running over to the

TV end building a vast platform around the back of the tv monitor— whilst all the grownups split off in various directions, editing, 2U rushes the loo u know... usual things! I had note catching up time!! as you can see from above... we shot it finally then broke for lunch



| | |
|---------------------------------|---|
| COMPLETE NAME: | Des Whelan |
| ROLE IN FACTORY: | 'A' Camera Operator |
| WHAT THIS REALLY MEANS: | Gets to watch the movie before its finished |
| OTHER FACTORIES: | Weddings, Bar Mitzvah's, boat shows, anything with chocolate. |
| GREATEST REWARD AT THE FACTORY: | Seeing the picture come together |



Name: Des Whelan
Dept. Camera

Fig. 5.00a



Name: Des Whelan, Tim Burton
Dept. Camera / Director

Fig. 5.00b

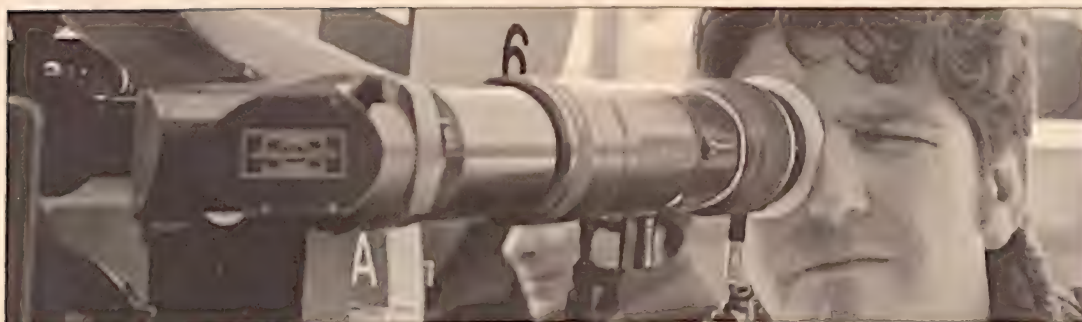
... and that afternoon

... so dear friends... the day proceeded rather well... we did a rather spiffing vfx shot using a real bar in fg whilst cam was inside the tv looking at group outside and Charlie takes it and unwraps it and we shot cover on the actors to definitely 3/8 down on page 96 going a bit longer on a couple of shots



Name: Vince McGahon
Dept. Camera

Fig. 5.00d



Name: John Conroy - 1st Assistant Camera
Dept. Camera

Fig. 5.00c



Name: Philippe Rousselot - Director of Photography
Dept. Camera

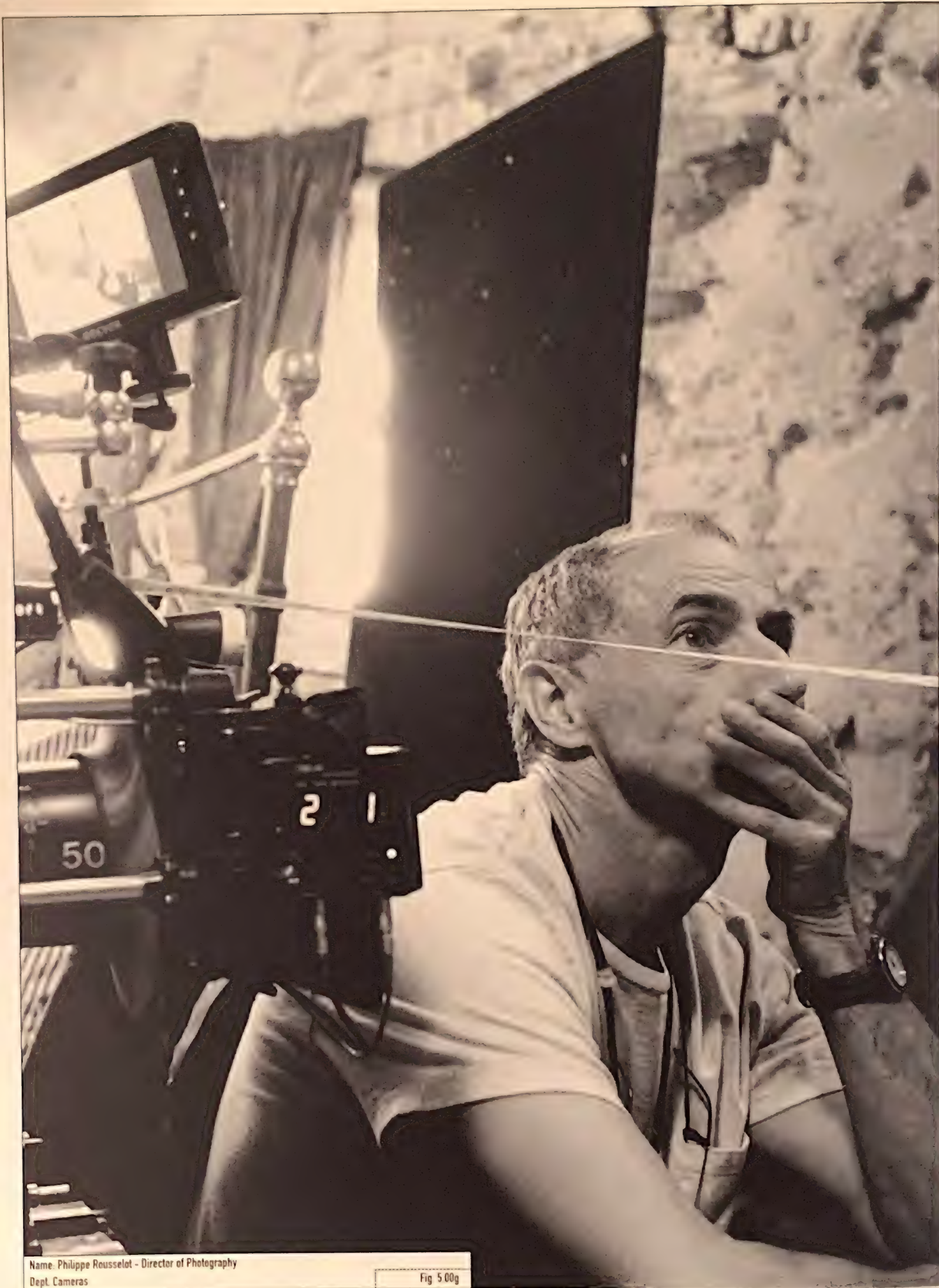
Fig. 5.00e

| | |
|------------------------------------|---|
| COMPLETE NAME: | John Conroy |
| ROLE IN FACTORY: | 1st Assistant Camera |
| GREATEST CHALLENGE AT THE FACTORY: | Getting the right shot for the job, not f**king up! |
| GREATEST REWARD AT THE FACTORY: | See above |



Name: Joanna Lee
Dept. Camera

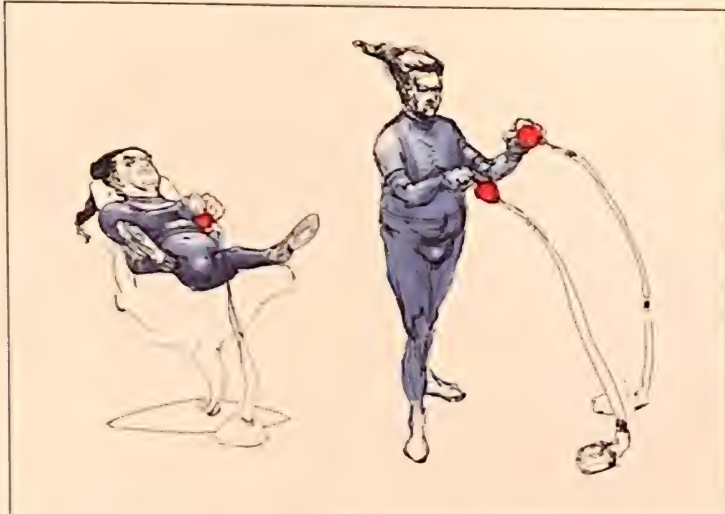
Fig. 5.00f



Name: Philippe Rousselot - Director of Photography
Dept. Cameras

Fig 5.00g

Well... Tuesday dawned... here we all are once again... on the white set and today for a change we have BLUE little booties as they are running out of white ones as everyone just uses them once and flings them away without re-using them all day... soon all our houses will be built on PLASTIC LAND FILL and then where will we be I ask?? We then traipsed awf to SQUIRRELS-R-US and just a bit of luck we had BLUE booties there... it is a blue set!!



- | | |
|-----------------|--|
| 1 st | Initial drawing |
| 2 nd | Technical drawings, used for measurement |
| 3 rd | Photograph of model in position |



Apres lunch... I find out the TRUE reason for BLUE BOOTIES... they cost 3p as opposed to 70 BLOOMING PEE for the white ones... cor streuth there's a saving! True to say the blue ones rip a lot more easily... but then we could each go thru 22 ripped pairs a day & still come in under budget!! Now there's a favourite word phrase to warm the kockles of a pm's heart!



Name: John Conroy - 1st Asst Camera. Samuel Barnes - 2nd, 2nd Asst Camera. Rene Adefarasin - 2nd Asst Camera. Joanne Lee - 'B' Camera 2nd Asst

Fig 5 00i



Name: Samuel Barnes - 2nd, 2nd Assistant Camera Rene Adefarasin - 2nd Assistant Camera

Fig 5 00j

5.02. Stand-ins



LIGHTING KEY:

BEFORE: TERRY FRANCIS
ROLE: STAND-IN
EMPLOYEE CODE: 0002.441

AFTER: TERRY FRANCIS
ROLE: STAND-IN
EMPLOYEE CODE: 0002.441

BEFORE: ANGELA NORRIS
ROLE: STAND-IN
EMPLOYEE CODE: 0002.442

AFTER: ANGELA NORRIS
ROLE: STAND-IN
EMPLOYEE CODE: 0002.442

BEFORE: COLLETTE APPLEBY
ROLE: STAND-IN
EMPLOYEE CODE: 0002.443

AFTER: COLLETTE APPLEBY
ROLE: STAND-IN
EMPLOYEE CODE: 0002.443

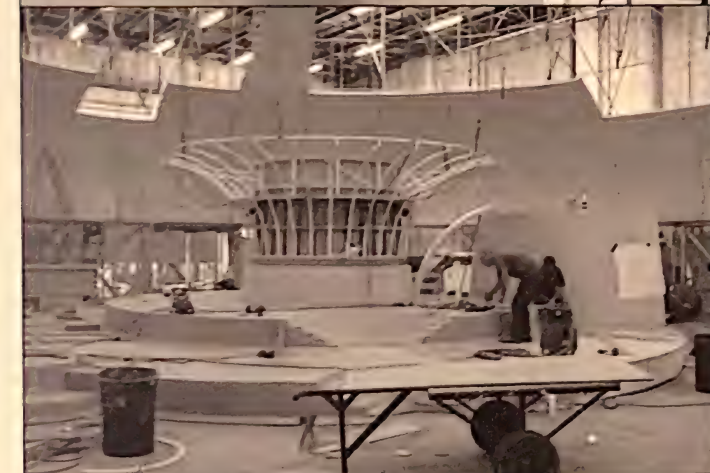
BEFORE: KEVIN HUDSON
ROLE: STAND-IN
EMPLOYEE CODE: 0002.444

AFTER: KEVIN HUDSON
ROLE: STAND-IN
EMPLOYEE CODE: 0002.444

BEFORE: STEVE RICARD
ROLE: STAND-IN
EMPLOYEE CODE: 0002.445

AFTER: STEVE RICARD
ROLE: STAND-IN
EMPLOYEE CODE: 0002.445







Name: Kenny Atherfold - Key Grip 2nd Unit, Barry Smalls - Stand-by Carpenter,
Jim Folly - Crane operator

Fig. 4.02c



Name: Kenny Atherfold - Key Grip 2nd Unit, Barry Smalls - Stand-by Carpenter,
Jim Folly - Crane operator

Fig. 4.02c

GRIP CREW LIST.

NOVEMBER 2004.

NAME: JOHN GARRY SPRAGGON

FAVOURITE SWEET: HUMBUG
EMPLOYEE CODE: 00444.521
DEPARTMENT: GRIP

NAME: RICK DUNNING.

FAVOURITE SWEET: MINT IMPERIAL
EMPLOYEE CODE: 00444.522
DEPARTMENT: GRIP

NAME: KEITH MANNING.

FAVOURITE SWEET: FLYING SAUCER
EMPLOYEE CODE: 00444.523
DEPARTMENT: GRIP

NAME: JOHN FLEMMING

FAVOURITE SWEET: HARD BOILED
EMPLOYEE CODE: 00444.524
DEPARTMENT: GRIP

NAME: IAN TOWNSEND

FAVOURITE SWEET: COLA BOTTLES
EMPLOYEE CODE: 00444.525
DEPARTMENT: CRANE OP

NAME: JO CASSAR.

FAVOURITE SWEET: JELLY BABIES
EMPLOYEE CODE: 00444.526
DEPARTMENT: GRIP

NAME: LAWRENCE EDWARDS

FAVOURITE SWEET: FINGER OF FUDGE
EMPLOYEE CODE: 00444.527
DEPARTMENT: GRIP

NAME: JACK FLEMMING.

FAVOURITE SWEET: SHERBERT DIP
EMPLOYEE CODE: 00444.528
DEPARTMENT: W / EXP

NAME: PHILIP MURPHY.

FAVOURITE SWEET: SHRIMPS
EMPLOYEE CODE: 00444.529
DEPARTMENT: GRIP

NAME: RONAN MURPHY.

FAVOURITE SWEET: SHERBERT PIPS
EMPLOYEE CODE: 00444.5210
DEPARTMENT: GRIP



5.04. Sound

“Testing testing

123...”



Name: Tony Dawe – Production Sound Mixer, Ian Kelly – Video Supervisor
Dept. Sound

Fig 5 04b



Name: Tony Dawe – Production Sound Mixer
Dept. Sound

Fig. 5.05a

HIGH POINTS

| | | |
|------|-----------|---|
| i. | TONY | WORKING WITH TIM BURTON AND JOHNNY DEPP AGAIN |
| ii. | CHRISTIAN | WATCHING THE TRAINED SQUIRRELS DO THEIR THING |
| iii. | DENISE | FROLICKING ON THE BANKS OF THE CHOCOLATE RIVER! |

LOW POINTS

| | | |
|------|-----------|-----------------------------|
| i. | TONY | THE JOB COMING TO AN END |
| ii. | CHRISTIAN | GROIN STRAIN (TWICE) |
| iii. | DENISE | THE PSYCHOLOGY OF FAKE SNOW |

NICKNAMES

| | | |
|------|-----------|------------------|
| i. | TONY | THE GUV'NOR, DAD |
| ii. | CHRISTIAN | MR CHRISTIAN |
| iii. | DENISE | NICE 'N' EASY |

FAVOURITE CHOCOLATE BARS

| | | |
|------|-----------|----------------|
| i. | TONY | CARAMEL |
| ii. | CHRISTIAN | CARAMEL |
| iii. | DENISE | HALLOWEEN BARS |

“No son of mine is going to be a chocolate ear!”

Catch phrases, Nov 2004

“You think you’re something special?”

Catch phrases, Nov 2004



Name: Denise Yarde - Sound Maintenance, Tony Dawe - Production Sound Mixer, Christian Bourne - Boom Operator
Dept. Sound

5.05. Video

"Lights, Camera ACTION"



EM 08 9501 5406+32

Name: Ian Kelly - Video Supervisor
Dept. Video

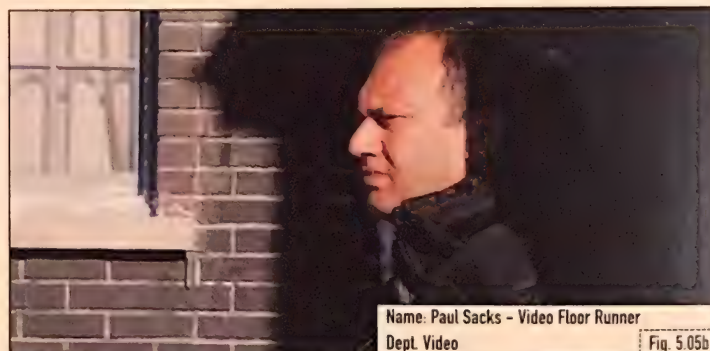
Fig. 5.05a

Aha I've rumbled it!! Oily rags are only allowed Isobellas... and all the thespians can have Evian. There are boxes of these little bottles hidden about the set!! I, on the other hand... sneak 1 evian in the morning and then fill them up from the corridor cooler just to see the comments!! It says a lot about our world, doesn't it

The other thing I've rumbled is that the poor man painting the corridor has been given SLOW DRYING PAINT. His wet paint sign has been up for over a week now... I daren't touch a finger to it for fear of upsetting him Pinewood are very partial to this corridor... they spend a lot of dosh on it and as for polishing it oh my oh my!!

Now, to serious work we had a very good day finishing up all the odd bits on Deep and all the plates with the gang for during the sing song and I attach a new pick up list to show the shots done

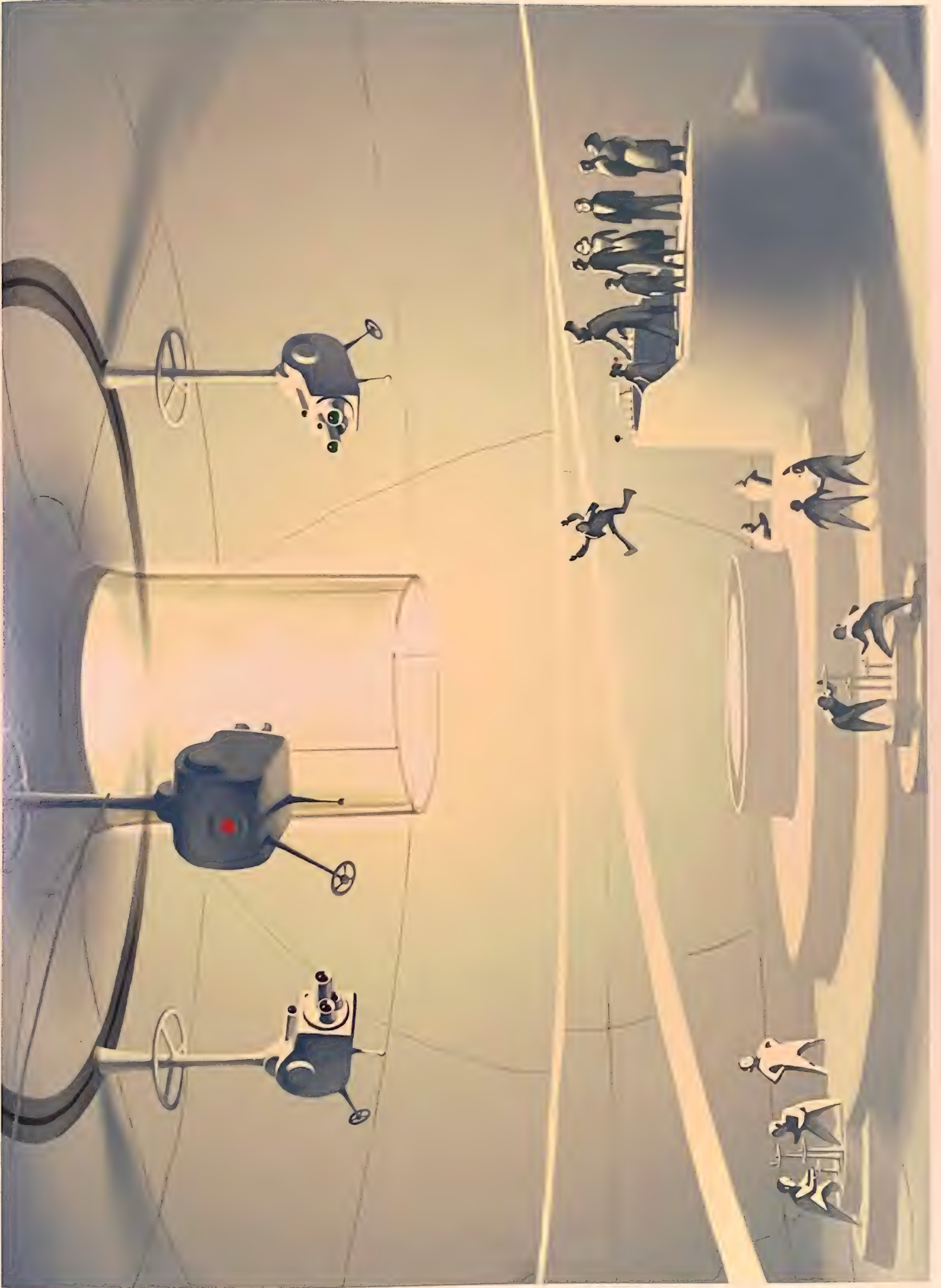
COUNTS ALERT: Scene A123: 2U
HAVE 2 1/8 PAGES TO COUNT G
2.00 MINS ESTIMATE SCREENTIME...
AND THE SCENE



Name: Paul Sacks - Video Floor Runner
Dept. Video

Fig. 5.05b





5.06a. Electrical

FROM THE LEFT:

Chris presses a button the lights come on,
Lets hope its the right one and not the wrong.
Kevin is off somewhere having his morning constitution,
Dave is laughing away while he checks the distribution.
Trigger doing his crosswords, always right and never wrong,
J.O.D the daddy of the group singing a song.

It's nearly lunch and the morning's afar,
Biggles on the radio "where have I parked my car?"
Its after lunch and Adam's texting away,
Karls got the hump, he's having another bad hair day.
Ricky's outside he's having a ciggy,
Steve's fallen through the breakaway floor and feels a bit giddy.



Fig. 5.06a

5.06b. Electricial – Shooting Crew



01 02 03 04 05 06 07 08 09

| | | | | | |
|----|-------------------|--|----|---------------|--|
| 01 | Y.O.D. | | 06 | FANDANGO | |
| 02 | BIGGLES | | 07 | TRIGGER | |
| 03 | LORD LEE | | 08 | MOLEBEAN HEAD | |
| 04 | BIG KEY | | 09 | BRUCEY | |
| 05 | RICKY SPECIALHEAD | | | | |



Name: Adam Lee
Dept. Sparks

Fig. 5.06b



Name: Kevin Edland – Best Boy
Dept. Sparks

Fig5.06c



Name: Ivana Primorac – Key Make-up & Hair artist.
Biggles – The Gaffer

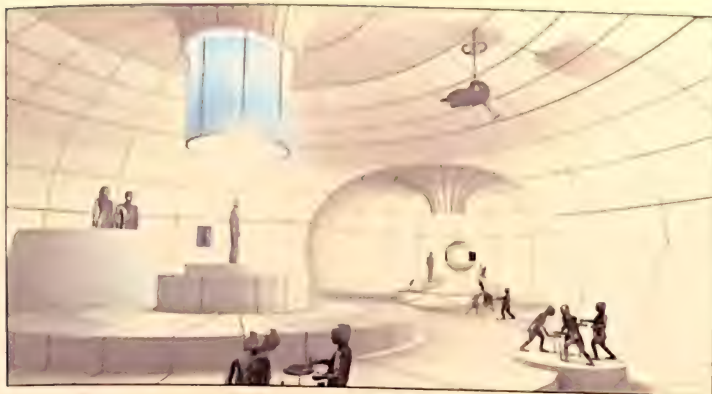
Fig. 5.06d

Day in Day

In addition to being fine technicians, their technical ability was reflected in their prowess on the football field. From the special defence of the main unit goal to the stunning performance up front, they are the Arsenal of the film industry electricians. My opinion is that they are unbeatable.

John 'Biggles' Higgins





RIGGING CREW NICKNAMES

| | | |
|--------------------------|---|-----------------------|
| Russell Prosser | Victor Meldrew | Never liked mornings! |
| Steven Fell & Mark Mower | Meer Cats | |
| Charlie Muspratt | Rocky | |
| Toby Flesher | Apparently my gaffer says, not only am I conscientious, hard working, non-skiving, intelligent, underpaid, overworked, handsome, generous, best looking, most punctual spark in the world. I'm also taller than him | |

IMPORTANT NOTICE: IN NO WAY DO THE AUTHORS OF THIS BOOK TAKE RESPONSIBILITY FOR THE ABOVE WRITTEN REMARKS. ANY QUESTIONS PLEASE CONTACT TOBY FLESHER, AS HE & HE ALONE COMPILED THE ABOVE. - REMEMBER TOBY FLESHER.

ELECTRICAL CREW SHOT: UNEARTHED



| Name & Employee Number | Pic. Number | Name: Mark Mower Role: Rigging | Pic. 04 | Name: Wick Finch Role: Electrical | Pic. 08 | Name: Steve Fell Role: Rigging | Pic. 12 |
|---|-------------|---|---------|---|---------|---|---------|
| Name: Wayne Leach Role: Rigging Gaffer | Pic. 01 | Name: Bernard O'Brian Role: Electrical | Pic. 05 | Name: Toby Flesher Role: Rigging | Pic. 09 | Name: Eifion Hughes Role: Electrical | Pic. 13 |
| Name: Charlie Muspratt Role: Rigging | Pic. 02 | Name: Wayne King Role: Electrical | Pic. 06 | Name: William Finch Role: Electrical | Pic. 10 | | |
| Name: Tom Brown Role: Electrical | Pic. 03 | Name: Russell Prosser Role: Rigging | Pic. 07 | Name: Tommy O'Sullivan Role: Change hand Electrical Rigger | Pic. 11 | | |

ELECTRICAL CREW NICKNAMES

| | | |
|------------------|---------------------|--|
| Wayne Leach | Strawberry Fingers | A dispute about the colouring of his hair On the occasions he helps he always manages to trap his fingers (and find a third party to blame) Due to his ambition to have things as perfect as can be |
| Tommy O'Sullivan | Fruit Bowl | A name given to Tommo when a diet was chosen by him in a fruitarian stage of 3-4 months where nothing but fruit was eaten, producing vast amounts of putrid gas that would clear the whole of the 007 rig in seconds |
| Tom Brown | Corporal Faggine | According to him he saved the country many years ago having been in a conscript in 1900 & something Because he looks like him (ancient electricus) |
| Bernard O'Brian | Lightning | Self explanatory - not generally the first there |
| Eifion Hughes | The Welsh Wizard | Very clued up but Welsh, the obvious jokes 24/7 |

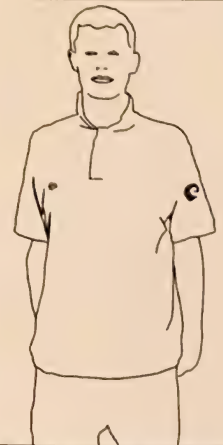
5.07. Practical Spark

AGAINST THE ODDS



Name: Rob Dowling - HOD Practical Electrician
Dept. Practical Sparks

Fig. 5.05a



Name: Gwilym Ryan - Apprentice Electrician
Dept. Practical Sparks

Fig. 5.05b



Name: Yan Dewitevine - Apprentice Electrician
Dept. Practical Sparks

Fig. 5.05c

BUILDING: 01

ROOM NUMBER: 948,7161B

6.0. The Chocolate Room

6.01. SFX

6.02. Hair & Make-up

6.03. The Depp Department (including security)

6.01. SF



Title: Model of the Chocolate River Room
Dept: The Chocolate River Room

Fig. 6.01a

"This movie pushed the boundaries of physical effects further than I thought they could go."

Joss Williams.
SFX HOD, April 2004

First up... Yet another bod bites the dust... Oh lummy. We obviously didn't have vays of making her talk!! Bibi Ms Chaperone... Tho' she is probably quite glad to be rid of Ms FF's pet kid!!

Actually, she's (Ms FF) got her own back as 2U are having Philippe for the first time... squeezed up into a tumbler dryer with gelatine stuck all over and he's kicking up a heck of a fuss and poor Gin & Tonic will have to deal with him! Ha ha!!

As for us... we cracked on with a couple of shots on the boat for the end of scene 94 which took until around 10.05... and completed that scene. There is a reverse left over for the 2U to shoot with doubles...

We then went down to the candy glade and rehearsed for scene 88 and then started shooting... cracking off a loada quick close shots for the first part of the scene...

| | |
|-------------------------------|---|
| No. of Staff: | 62 |
| Head of Dept: | Joss Williams |
| Most Girly Guy in the Dept: | Mike Dawson |
| Most Blokey Girl in the Dept: | Mike Dawson |
| Biggest Show-Off: | Alex Gunn |
| Best Nickname: | Joss's - but he won't say what it is... |
| Worst Nickname: | Censored |

01



Name: Joss Williams
Role: SFX Supervisor

Fig. 6.19.4g

BUILDING: 01

ROOM NUMBER: 948,7161B

Fig 006a.

SFX Department



| | |
|----|-----------------|
| 01 | Chris Mojica |
| 02 | Ben Broadbridge |
| 03 | Ashley Yallop |
| 04 | David Watson |
| 06 | Max Brown |
| 06 | Terry Flowers |
| 07 | David Poole |

| | |
|----|--------------------|
| 08 | Peter Croucher |
| 09 | Keith Dawson |
| 10 | Stephen Lloyd |
| 11 | Paddy Johnson |
| 12 | Jason Leinster |
| 13 | Nigel Nixon |
| 14 | Julian Butterfield |

| | |
|----|-----------------|
| 15 | Simon Parker |
| 16 | Gary Cohen |
| 17 | John McGoldrick |
| 18 | Tony Fox |
| 19 | Mark Holcroft |
| 20 | Lee Hales |
| 21 | Stuart Digby |

| | |
|----|----------------|
| 22 | Sam Conway |
| 23 | Alexander Gunn |
| 24 | Hillary Cope |
| 25 | Ryan Corder |
| 26 | Dan Stanton |
| 27 | Jody Eltham |
| 28 | Matthew Murray |



| | |
|----|---------------|
| 29 | Dave McCreary |
| 30 | Grant Boulton |
| 31 | Neil Davies |
| 32 | Keith Shannon |
| 33 | Tom Williams |
| 34 | Paul Dimmer |
| 35 | John Mister |

| | |
|----|-------------------|
| 36 | Allan Croucher |
| 37 | Mike Dawson |
| 38 | Joss Williams |
| 39 | Stephen Paton |
| 40 | Hayley Williams |
| 41 | Tony Edwards |
| 42 | Neil "Toddy" Todd |



At the milk processing section fresh liquid full cream milk is cooked with sugar and a many many Wonka trade marked ingredients before being mixed in to a thick liquid. Cocoa mass is added, making a thick tasty chocolate liquid, which is then bubbled to make milk chocolate crumble. As these ingredients are cooked together the very special rich creamy taste of chocolate is produced. 989,000 tonnes of crumb a year are produced at Wonka to be made into chocolate at the chocolate river room.

On arrival at the chocolate factory the crumb is pulverised by heavy rollers and mixed with additional cocoa butter and special chocolate flavourings. The amount of cocoa butter added depends on the consistency of the chocolate required: thick chocolate is needed for moulded bars, while a thinner consistency is used for assortments and covered bars.

WONKA™ WORLDWIDE, INC

Figure 006b Interior

TITLE:
Chocolate Room River Room Hero Illustration
DRAWING NAME:
Early Pre-Vis Sketch
DRAWN BY:
Julian Caldwell

STATS

- | | | | | | |
|----|--|----|--|----|--|
| 01 | This set was originally sculpted in clay in the Art Department at 1/4" to a foot. | 08 | 15,000 square feet of artificial grass were specially made and bespoke colored for this set and imported from China; these were laid over the undulating landscape by a 20 strong team of prop hands affectionately known as the "Grass Maidens". (Being both men and women!). | 12 | The tea break phenomenon came to the fore while one of the windswept trees was being placed, when a group of riggers below the set floor took a different tea break to the prop crew on the set, leaving them holding the tree in place until after the break. |
| 02 | This model was subsequently scanned and the digital model thus created was cut up in the computer to draw the numerous topographical sections required to build an accurately scaled enlargement of the original. The clay model was cast in plaster and cut into sections for the sculptors to replicate section by section at full size. | 09 | The Special Effects team manufactured 192,000 Gallons of fake chocolate to fill both the river and chocolate waterfall areas. This chocolate was then carefully "looked after" during the filming period to keep it clean and smelling fresh. The latter was spectacularly unsuccessful. | 13 | All of the "Edible Dressing" i.e. the trees, plants and foliage were manufactured by the prop making team comprising of Sculptors, Plasterers, Molders, Painters etc. A maximum of 65 people worked over a period of 24 weeks to complete this task. |
| 03 | 114 Sectional drawings were required. | 10 | The waterfall pool was kept separate from the river to prevent bubbles contaminating the smooth river surface. 30,000 gallons of chocolate were cyclically pumped to create the 35' high waterfall. The waterfall and set will be extended vertically to double the height in CGI. | | |
| 04 | The Chocolate River Room set filled the 007 Stage at Pinewood (which measures 334' x 136' x 40'). | 11 | The Set Dressing period took about 4 weeks. It took 10 men to maneuver the largest "Windswept Candy Trees" into position. | | |
| 05 | Over 200 people, Carpenters, Plasterers, Sculptors, Painters and Riggers worked constructing this set over a 20-week period from February to July 2004. | | | | |
| 06 | The central dials of the set were rigged on a hydraulic platform as part of the "Wonka Television" effect. | | | | |
| 07 | At one point in time, over 45 Sculptors were engaged modeling over 2500 (2' x 4' x 8') blocks of Polystyrene foam that formed the contours of the landscape. | | | | |

WONKA™ WORLDWIDE, INC

Figure 006c Interior

FILE

Chocolate Room River Room Bridge

DATE TAKEN

JULY

FORMATTED BY

DIGITAL





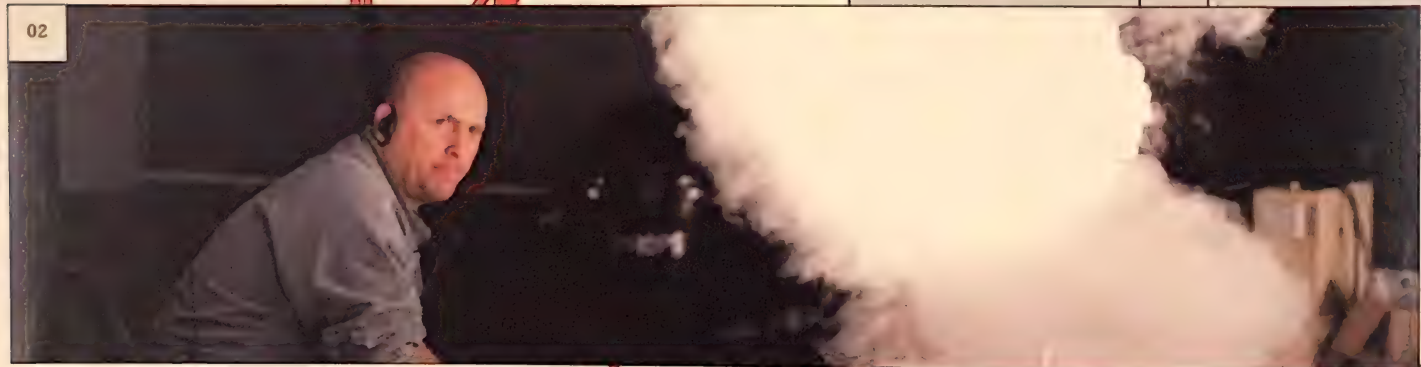
6.01. SF



METAL STRUCTURE SPANNING BETWEEN KNUCKLES
AS REQUIRED. PLEASE SEE SFX DEPT. FOR
CONNECTION TO MECHANICAL CONVEYOR SECTION

SCAFFOLD PIPE

OPENINGS TO BE
FIBERGLASS IN
FOR PASS THRU
CONNECTORS



PICTURE KEY:

- | | |
|----|---------------------------------------|
| 01 | Sam Conway - Senior SFX Technician |
| 02 | Neil Davies - Senior SFX Technician |
| 03 | Stephen Lloyd - Senior SFX Technician |

NO ON CAMERA ARTICULATION WILL BE REQUIRED
PLEASE SEE ELEVATION FOR ANGLES

WONKA™ WORLDWIDE, INC

VARIES SEE

Figure 006d Plan X

DATE:

12 AUGUST 2004

Executive Producer + SFX Supervisor

Patrick McCormick & Joss Williams

Director + SFX Technician

Tim Burton & Alex Gunn



Stage One

Joss:

So you need it this big?

Patrick:

Can't we get it any bigger?



Stage Two

Joss:

Well... You know we can get it as big as you want really. How about this big?

Patrick:

Yes, that's more like it.



Stage Three

Joss:

I'm a bit worried though.

Patrick:

Why?

Joss:

If they get too big, we sometimes end up losing them.

Patrick:

Hmmm.



Stage Four

Tim:

Ok... How big can you get it?

John:

Aahhh... I'm not an expert on the topic. We best ask Joss about that.

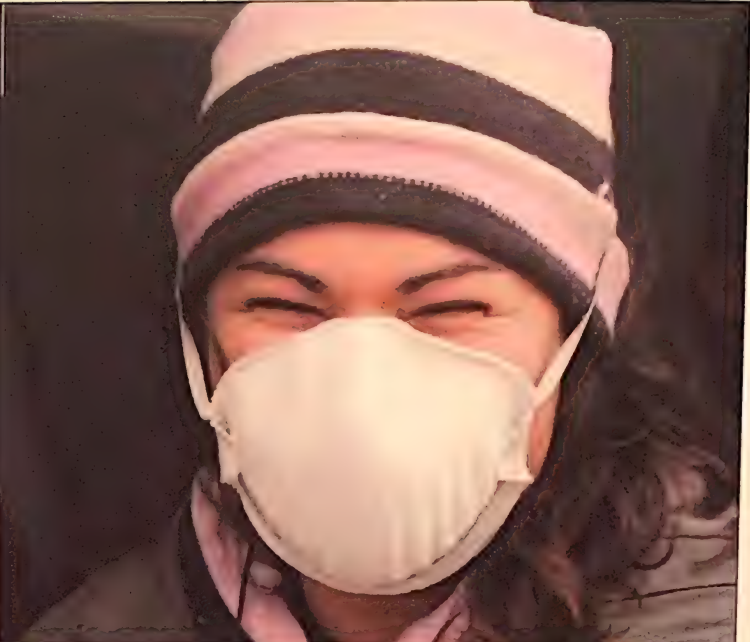
Tim:

Where is he? I need to know how big we can get it now.



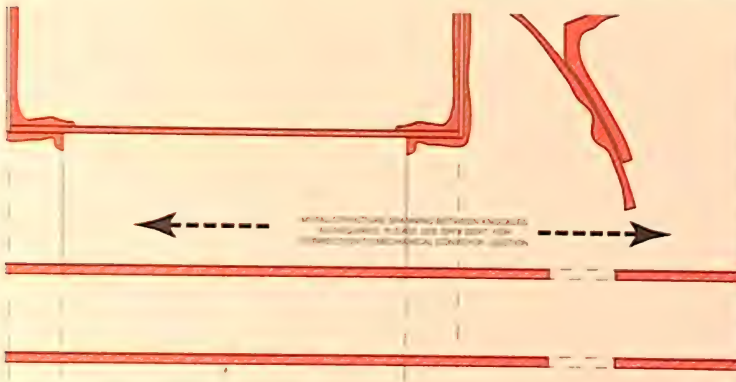
Step 1

Place mask over your face. Avoid making eye contact with yourself in the mirror or anybody else whilst doing so. Eye contact may cause you to realise how stupid you look, and may result in failure to wear the mask in some extreme cases.



Step 2

Squint your eyes as tightly as possible to avoid particles making contact. Breathe through your ears while ensuring that the mask is on at all times. Polish face with methylated spirits upon removing the mask to regain shiny appearance.



Title: Darcy of Snow Business
Dept. SFX

Fig. 8.00



Title: Snow Business
Dept. SFX

Fig. 8.01a



Title: Snow Storm
Dept. SFX

Fig. 8.01c



Title: Snow Patrol
Dept. SFX

Fig. 8.01b



Title: Snow Plough
Dept. SFX

Fig. 8.01d

6.02. Hair & Make-up



Title: Make-up Kit
Dept: Hair & Make up

Fig. 6.3.8b



Name: Peter Owen
Role: Make-up & Hair Designer

Fig. 6.3.7a



Title: Julie Thorn (Hair & Make-up) on set

Fig. 6.3.8c

WONKA™ WORLDWIDE, INC

Chart 006b Botany

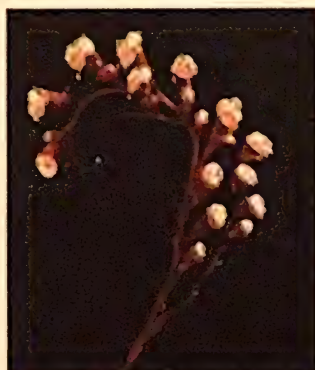
TITLE
Chocolate Room River Room Botany Chart
DRAWING NAMES
Exterior Pre-Vis of Final Shot
DRAWN BY
Neil Ross



SPECIMEN NAME: Pea Pods



SPECIMEN NAME: Smiley Face Tree



SPECIMEN NAME: Cornetto Tree



SPECIMEN NAME: Candy Cord Plant (in bloom)



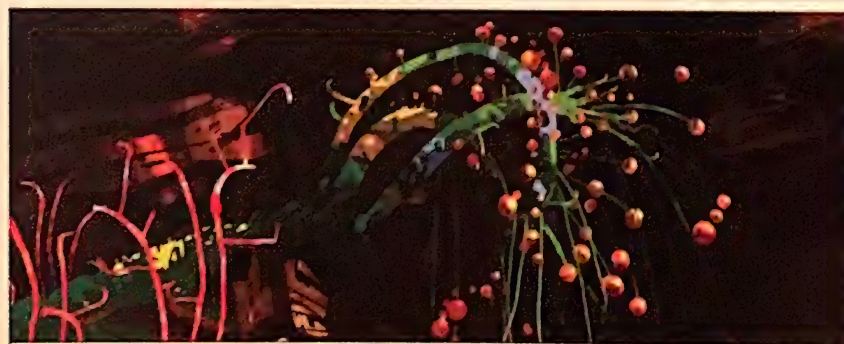
SPECIMEN NAME: Candy Cord Plant



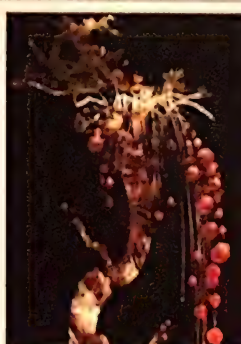
SPECIMEN NAME: Pumpkin



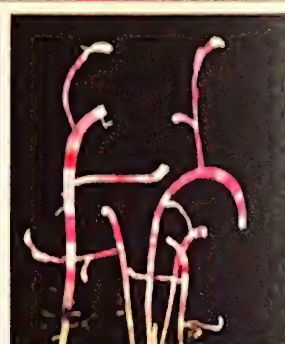
SPECIMEN NAME: Pumpkin Segments



SPECIMEN NAME: Weeping Apple Tree



SPECIMEN NAME: Toffee Apple Tree



SPECIMEN NAME: Candy Cones



SPECIMEN NAME: Sherbert Polyps



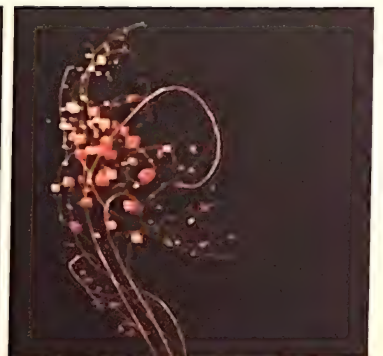
SPECIMEN NAME: Marshmallow Plants



SPECIMEN NAME: Bananarama Plants



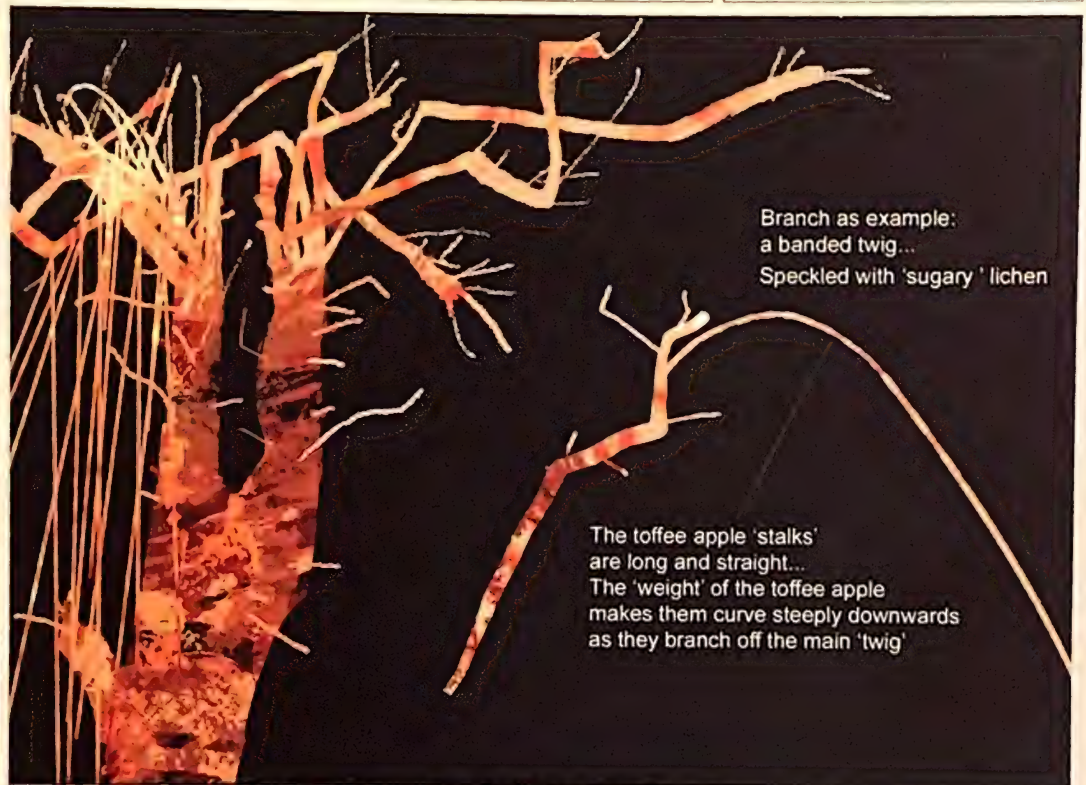
SPECIMEN NAME: Pea-Pods



SPECIMEN NAME: Toffee Trees Details



SPECIMEN NAME: Curly Cliff



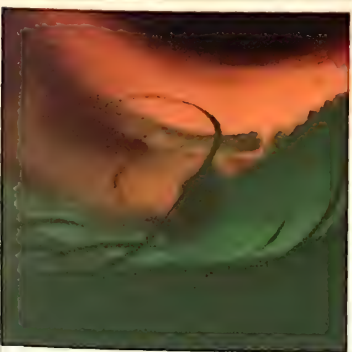
SPECIMEN NAME: Toffee Tree Tops



SPECIMEN NAME: Candy Cones



SPECIMEN NAME: Lollipop Trees



SPECIMEN NAME: Grass

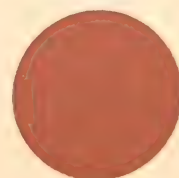


SPECIMEN NAME: Lollipop Trees

6.02. Hair & Make-up



Strawberries
& Cream



African
Queen



Vamp



Lay off the
Fake Tan!



Roses



Olive



Vixen



Need some
sun!



PICTURE KEY:

01 Ivana & AnnaSophia Robb

02 Ivana & AnnaSophia Robb

03 Ivana & Freddie Highmore



PICTURE KEY:

| | |
|----|----------------|
| 01 | Abi Brotherton |
| 02 | Peter Owen |
| 03 | John Munro |
| 04 | Julie Dartnell |
| 05 | Julie Thorn |
| 06 | Ivana Primorac |

WHITE CHOCOLATE

| | |
|-----------------|-----------------|
| H ¹ | |
| A ² | Be ³ |
| Na ⁴ | Mg |
| K ⁵ | Ca ⁶ |
| Rb ¹ | Sr ² |
| Cs ³ | H ⁴ |
| Fr ⁵ | Ds ⁶ |

MILK CHOCOLATE

| | | | | | | | | | | | | | | | |
|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| Q | Y | Za ⁹ | X ¹ | T ² | Jc ³ | Ix ⁴ | Lv ⁵ | Qi ⁶ | Di ⁷ | So ⁸ | Ro ⁹ | Be ¹ | Zx ² | Ik ³ | Eo ⁴ |
| Da ⁵ | G ⁶ | Oi ⁷ | Si ⁸ | Vc ⁹ | M ¹ | | | | | | | | | | |
| Ju ² | Ki ³ | Bu ⁴ | Pa ⁵ | Ri ⁶ | Li ⁷ | | | | | | | | | | |
| 5 | 6 | 7 | 8 | 9 | | | | | | | | | | | |

DARK CHOCOLATE

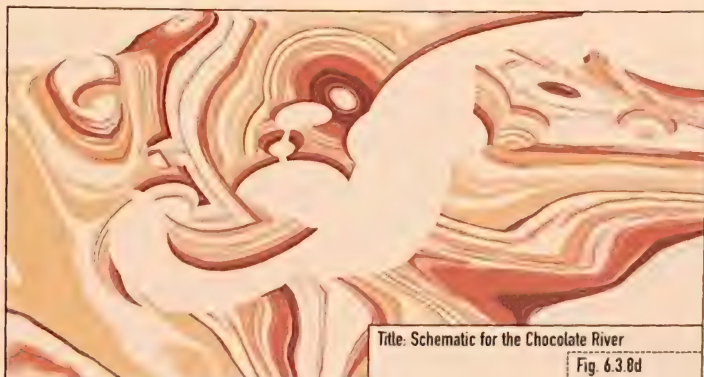
| | | | | | |
|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| Ki ¹ | Z ² | N ³ | Y ⁴ | Vi ⁵ | Pd ⁶ |
| H ⁸ | Xz ⁹ | Lt ¹ | Sr ² | Av ³ | |
| Da ⁵ | G ⁶ | Oi ⁷ | Si ⁸ | Vc ⁹ | M ¹ |
| Ju ² | Ki ³ | Bu ⁴ | Pa ⁵ | Ri ⁶ | Li ⁷ |

WHITE CHOCOLATE - Optimum values for consistency: 25mm 2000KL 34% DBLAAALEEW
 MILK CHOCOLATE - Optimum values for consistency: 75mm 500KL 36% DAAVXXXW
 DARK CHOCOLATE - Optimum values for consistency: 170mm 19KL 57% LQWQAKU

CONSIDERATIONS
 Values correct at time of printing. Values will be subject to change at any time. Table is based around
 Wicksa Industry standards. For full details visit us @ Wicksa

NRCCF001bCokdigger





Title: Schematic for the Chocolate River
Fig. 6.3.8d



Name: Early sketch for the Chocolate River Room. TB
Fig. 6.3.8d

WONKA™ WORLDWIDE, INC

Fig 1.006e

| TITLE | DATE |
|------------------|------------|
| Chocolate Digger | April 2004 |
| DRAWING NAME | LOCATION |
| Side elevation | Factory |
| DRAWN BY | SCALE |
| N / A | 1/32 |

6.02. Hair & Make-up

Then sent that lot home and Philippe finally getting his BEAUTY SHOTS that he's been hankering after for WEEEEEEEEEEKS!! For scene 77... for when the gang first come in and

stop and look around... plus a few more for anywhere... he's in his little french element!! well.. I don't mean little rudely... just affectionately!

So... scene 89 now joins the MAIN UNIT COMPLE



Title: Deborah Taylor with Deep Roy
Dept. Hair & Make-up

Fig. 6.3.8e



Title: Deep Roy's make-up
Dept. Hair & Make-up

Fig. 6.3.8f



Title: An Extra being made-up
Dept. Hair & Make-up

Fig. 6.3.8c

6.03. The Depp Department



PICTURE KEY:

| | |
|----|--|
| 01 | Terry Reece Mr Depp's Driver |
| 02 | Jerry Judge Personal Security to Mr Depp |
| 03 | Keenan Wyatt Personal Technician to Mr Depp |
| 04 | Stephen Deuters Runner to Mr Depp |
| 05 | Nathalie Tissier Make-up & Hair Artist to Mr Depp |
| 06 | Ruth Carter Comrade |
| 07 | Charlotte Child Mr Depp's Dresser |

6.03. The Depp Department





In the words of the great Daniel Bedingfield, life in the Depp Department has simply been a case of "gotta get thru this". Not really. Just kidding. To assist someone with as much talent, taste and integrity as Mr Depp and to continually dip from a seemingly endless well of assistance as his long time trusty right hand men, namely Mr K. Wyatt, Mr T. Reece and the inimitable Mr J. "senile rightman with a face hewn from a block of stone" Judge gave me was an honour from the start. My only quibble being that I was not

granted final approval of the picture chosen for our department, where I (back right in the photo on the previous page) look decidedly quite odd. Anyway, if anyone would like an alternative and considerably more attractive picture of me then please do not hesitate to ask as you certainly never hesitated when asking for a certain someone else's now did you?

Stephen Deuters
Runner to Mr Depp



Name: Jerry Judge
Dept. Security

Fig. 6.17.6s



BUILDING: 100

ROOM NUMBER: 21, 342XD

7.00. The Inventing Room

7.01. Art Department

7.02. Construction

7.03. Set Dressing

7.04. Props

7.05. Grass Department

7.06. Scenic Painters

7.07. Animatronics & Prosthetics

7.08. Animatronics Model / Mould Department

7.09. Silicon Department

7.01. The Art Department

“The man that cannot visualize a horse galloping on a tomato is an idiot”

Andre Breton



Name: Alex McDowell
Role: Production Designer

Fig. INV. 0001

Alex McDowell.

60 practical sets on 7 stages (including 007 stage, the largest in Europe) and every inch of the Pinewood backlot, 10 locations, and a dozen fully CGI sets, a Town and Factory in miniature, spending the film working in a variety of obscure new scales – Deep scale, Oompa scale, puppet scale – and new materials – chocolate, marshmallow, lollipop – made this the most complicated film I’ve ever had the pleasure to work on.

The inspiration of Tim Burton lead us to the visual collision between Danger Diabolic Sixties Space Age Inflatable Russian Space Race and Gothic Futurist Constructivism. With lots of balls.

The look of the film was supported by a wildly talented and widely skilled crew that designed and executed a vast range of work. Everything from marshmallow oozing plants to Andy Evan’s favorite 30’ slightly leaky transparent pink seahorse Viking boat; from a ramshackle Bucket House that could barely stand up, to the smallest Psycho set ever made; from a mesmerizing animatronic dancer, and an Oompa controlled immaculate set of miniature tools, to a terrifyingly minimal chocolate palace that came to a sticky end; a fully digital underground intestine for the boat to float through in the bowels of the factory to silly squirrel stools; and a big grey town all made of plaster and snow, loomed over by the monumental Factory exterior, and leered at by a bunch of loopy automata singing a squeaky song while bursting into flames.

I am grateful for the opportunity to work with all of you.

Thank you, Alex.



Name: Les Tomkins
Role: Supv. Art Director

Fig. INV. 0002



Name: Kevin Phipps
Role: Senior Art Director

Fig. INV. 0003

| | |
|---|---------|
| Name: Dermot Power Employee No.: 78879 | Fig. 01 |
| Name: Matt Gray Employee No.: 589 | Fig. 02 |
| Name: James Lewis Employee No.: 9067575 | Fig. 03 |
| Name: Neil Ross Employee No.: 556 | Fig. 04 |
| Name: Tim Browning Employee No.: 56778 | Fig. 05 |
| Name: Paul McGill Employee No.: 234 | Fig. 06 |
| Name: Ravi Bansal Employee No.: 1067 | Fig. 07 |
| Name: Nic Hatch Employee No.: 123 | Fig. 08 |
| Name: John Graham Employee No.: 45 | Fig. 09 |
| Name: Ben Collins Employee No.: 98 | Fig. 10 |
| Name: Dan Burke Employee No.: 675 | Fig. 11 |
| Name: Gavin Fitch Employee No.: 34562 | Fig. 12 |
| Name: Monika Gray Employee No.: 113 | Fig. 13 |
| Name: Ulrika Celsing Employee No.: 32990 | Fig. 14 |
| Name: John Greaves Employee No.: 867 | Fig. 15 |
| Name: Andrea Couch Employee No.: 9977 | Fig. 16 |
| Name: Jane Harwood Employee No.: 534 | Fig. 17 |
| Name: Julian Caldwell Employee No.: 734578 | Fig. 18 |
| Name: Vicki Sharp Employee No.: 51563 | Fig. 19 |
| Name: Kevin Phipps Employee No.: 66645 | Fig. 20 |
| Name: Alex McDowell Employee No.: 23141 | Fig. 21 |
| Name: Andrea Borland Employee No.: 8675 | Fig. 22 |
| Name: Martin Chamney Employee No.: 9078 | Fig. 23 |
| Name: Jarrod Linton Employee No.: 8 | Fig. 24 |
| Name: Helen Xenopoluos Employee No.: 78 | Fig. 25 |
| Name: Lavinia Glynn-Jones Employee No.: 4344 | Fig. 26 |
| Name: Neil Callow Employee No.: 788778 | Fig. 27 |
| Name: Kathy Heaser Employee No.: 1211 | Fig. 28 |
| Name: Liz Loach Employee No.: 5556 | Fig. 29 |
| Name: Emma Lovell Employee No.: 10101 | Fig. 30 |
| Name: Michelle Hosier Employee No.: 9291 | Fig. 31 |
| Name: Anthony Caron-Delion Employee No.: 33232 | Fig. 32 |
| Name: Andy Nicholson Employee No.: 2231 | Fig. 33 |
| Name: Les Tomkins Employee No.: 221111 | Fig. 34 |

Fig 1. Art Department



01

02

03

04

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07

08

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11

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18



0 +250 °F side cable 4 gm 1.36. 1.320 1.0 mV/g 2 to 10k Hz (1) ± 5000 g pk 0.03 g rms -65 to +250 °F side cable 4 gm 1.36. 1.320 1.0 mV/g 2 to 10k Hz mV/g 2 to 8000 Hz (1) ±

10 00 g pk 0.003 g rms -65 to +250 °F side cable 1 gm 0.25 in cube 1.36. 1.43A24 10 mV/g 0.5 to 12k Hz ± 500 g pk 0.002 g rms -65 to +250 °F 4-pin 3.1 gm low profil36B10 1.0 mV/g 2

to 10k Hz (1) ± 5000 g pk 0.03 g rms -65 to +250 °F side cable 4 gm 1.36. 1.320 1.0 mV/g 2 to 10k Hz (1) ± 5000 g pk 0.03 g rms -65 to +250 °F 4-pin 4 gm 1.37. 1.43

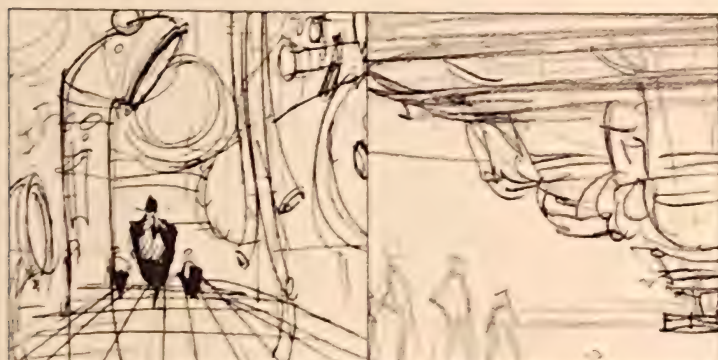
mV/g 2 to 8000 Hz (1) ± 1000 g pk 0.003 g rms -65 to +250 °F side cable 1 gm 0.25 in cube 1.36. 1.43A24 10 mV/g 0.5 to 12k Hz ± 500 g pk 0.002 g rms -65 to +250 °F 4-pin 3.1 gm low profile 1.37. 1.44

3A 61 10 mV/g 2 to 5000 Hz (1) ± 500 g pk 0.008 g rms -65 to +250 °F side cable m filtered 1.42. 1.49B11 10 mV/g 2 to 10k Hz (1) ± 500 g pk 0.002 g rms -65 to +250 °F side cable 4 gm 0.4 in cube 1.36. 1.43

V/g 2 to 10k Hz (1) ± 500 g pk 0.002 g rms -65 to +250 °F 4-pin 4 gm 0.4 in cube 1.37. 1.4434C10 10 mV/g 2 to 8000 Hz (1) ± 500 g pk 0.003 g rms -65 t

+2 50 °F side cable 5 gm through-hole 1.39. 1.463 10 mV/g 2 to 10k Hz (1) ± 500 g pk 0.003 g rms -65 to +250 °F 4-pin 5.3 gm 1.38. 1.44356A63 10 mV/g 2 to 5000 Hz (1) ± 500 g pk 0.008 g rms -65 to +250 °F 4-pin 5.3 gm filtered 1.42. 1.49

A6 6 10 mV/g 2 to 4000 Hz (1) ± 500 g pk 0.002 g rms -65 to +325 °F 4-pin 9 gm filtered 1.42. 1.49



01 1st stage inventing room sketch.

02 Second stage drawing showing pipe work.

03 Colour visual showing pipe work. Omps and screens.



Name: Dan Burke
Role: IT Support

Fig INV 0004



Name: Kathy Heaser
Role: Assistant Graphics

Fig INV 0005



Name: David Allday
Role: Art Director

Fig INV 0006

"One word about this to my other half, and you're a dead man."



Name: Neal Callow
Role: Draughtsperson

Fig INV 0007



Name: Kevin Phipps, Les Tomkins
Role: Boat Building!

Fig INV 0008



Name: Ben Collins
Role: Mask wearer

Fig INV 0009

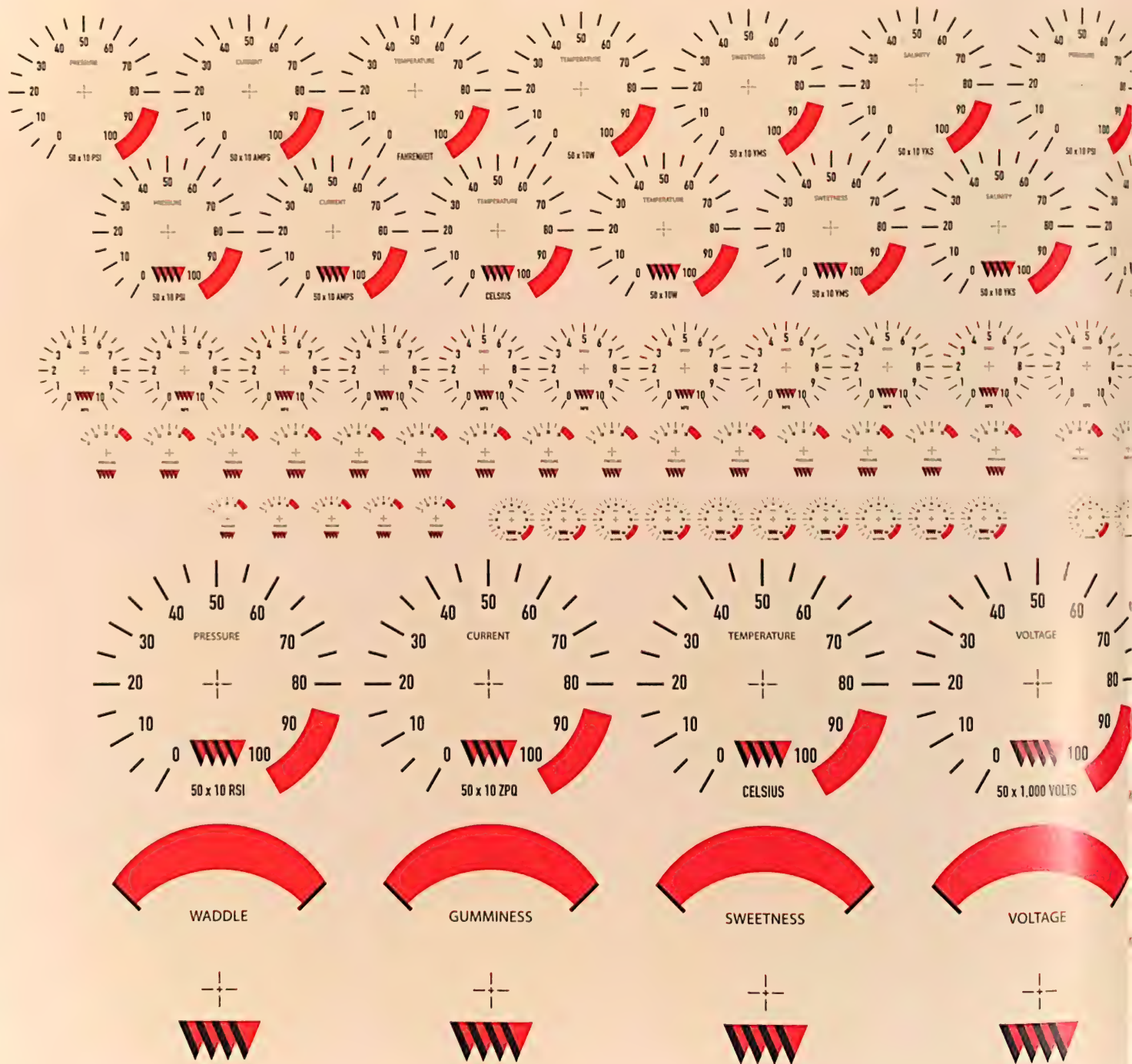


Name: Lavinia Glynn-Jones
Role: Art Depart. Co-ordinator

Fig INV 0010

ROOM NUMBER: 21, 342XD

Fig INV.RPB. Dial Faces



The Inventing Room was a huge inter-departmental achievement. Constructed on E stage at Pinewood, it occasionally achieved the closest of co-operation between the designers, Construction, Special Effects, Set Dressing, Prop making, Lighting, Animatronics and Scenic Art Departments. It was probably the most technically and logistically challenging of all the sets built.

The "Flava tree" had three 6" diameter steel tubes custom bent to form an interlocking double helix. Each of the 3 spheres had a complex screen with rising and falling bubbles in coloured liquid, and huge syringes to push flavor under pressure to the Inventing Room machines. It exploded during the first director show and fell, but shortly afterwards calmed down and functioned very nicely during shooting.

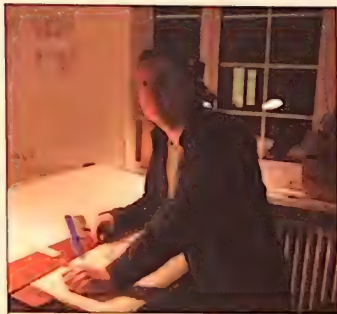
The "Gobstopper machine" had compressed air machine guns firing gobstoppers into a water tank positioned below. The Gobstoppers were actually squash balls filled with silicon and painted in bright colours. A tribute to the opening sequence of *Saving Private Ryan* (though you couldn't hear the swearing), with Oompa scuba divers dodging high speed gobstoppers.

The Phase 2 first machine included the largest Lava Lamp ever made, created by trial and error in the SFX workshop.

The chocolate in the 'Pouring Machine' was delivered through a real jet engine found as scrap at the start of the film, and stored along with 20 truck loads of junk, almost all of which found its way into the film despite early production scepticism.

The design of the Inventing Room was inspired by the Surrealist quote: "... the chance meeting on a dissecting-table of a sewing-machine and an umbrella!"

| |
|----------------------|
| TITLE |
| Inventing Room Dials |
| DRAWING NAME |
| Dial Development |
| DRAWN BY |
| N/A |
| DATE |
| June |
| LOCATION |
| Main Factory |
| SCALE |
| N/A |



Name: Matt Gray
Role: Assistant Art Director

Fig. INV. 0011



Name: Dermot Power
Role: Concept Illustrator

Fig. INV. 0012



Name: Helen Xenopoulos
Role: Draughtsperson

Fig. INV. 0013



Name: Emma Lovell
Role: Art Department Assistant

Fig. INV. 0014

In the inventing room...over the gobstopping machine...which proved a time-consuming affair...with all effects going and puppeteers on the diving Oompa... We tried having 2 in the tank at the start... But the second one just floundered around on the bottom... so we elbowed him!

Bit tuff getting the Oompa to dive smoothly on the puppeteers wires... and then we did a version WITHOUT the Oompa in fg as safety plate... doing 2 sizes... on this which took most of the morning. We then covered the gang listening to Wonka in 3 closer shots... and then broke for lunch.

After lunch...on the Wonka and Charlie bit on the first inventing machine...which again was a fiddly lot of shots due to getting angles around the machine...then we ran outta time.

Movin up to backlot ready for 2more



Title: Inventing Room Machines
Dept. Inventing Room

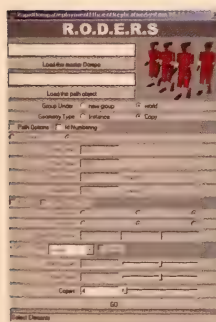
Fig. INV. 0015

PLAYER 1

04

PLAYER 2

08



Name: Nic Hatch - Side elevation
Dept: Previs
Fig: INV 0015

Hey Martin:

```
###Get all the values from the gun and assign to
arrays and integers string $pathobject[] =
'textScrollList -q -ai Obj2TextScrollList', string
$masterobject[] = 'textScrollList -q -ai
Obj1TextScrollList' ; set $ncslide = 'intSliderGrp -q
-value ncslide'
```

```
string StrEntAxis;
if ((RadioButtonGrp -q -sl FrontButton) == 1)
    StrEntAxis = "X"
else if ((RadioButtonGrp -q -sl FrontButton) ==
2) StrEntAxis = "Y"
else if ((RadioButtonGrp -q -sl FrontButton) ==
```

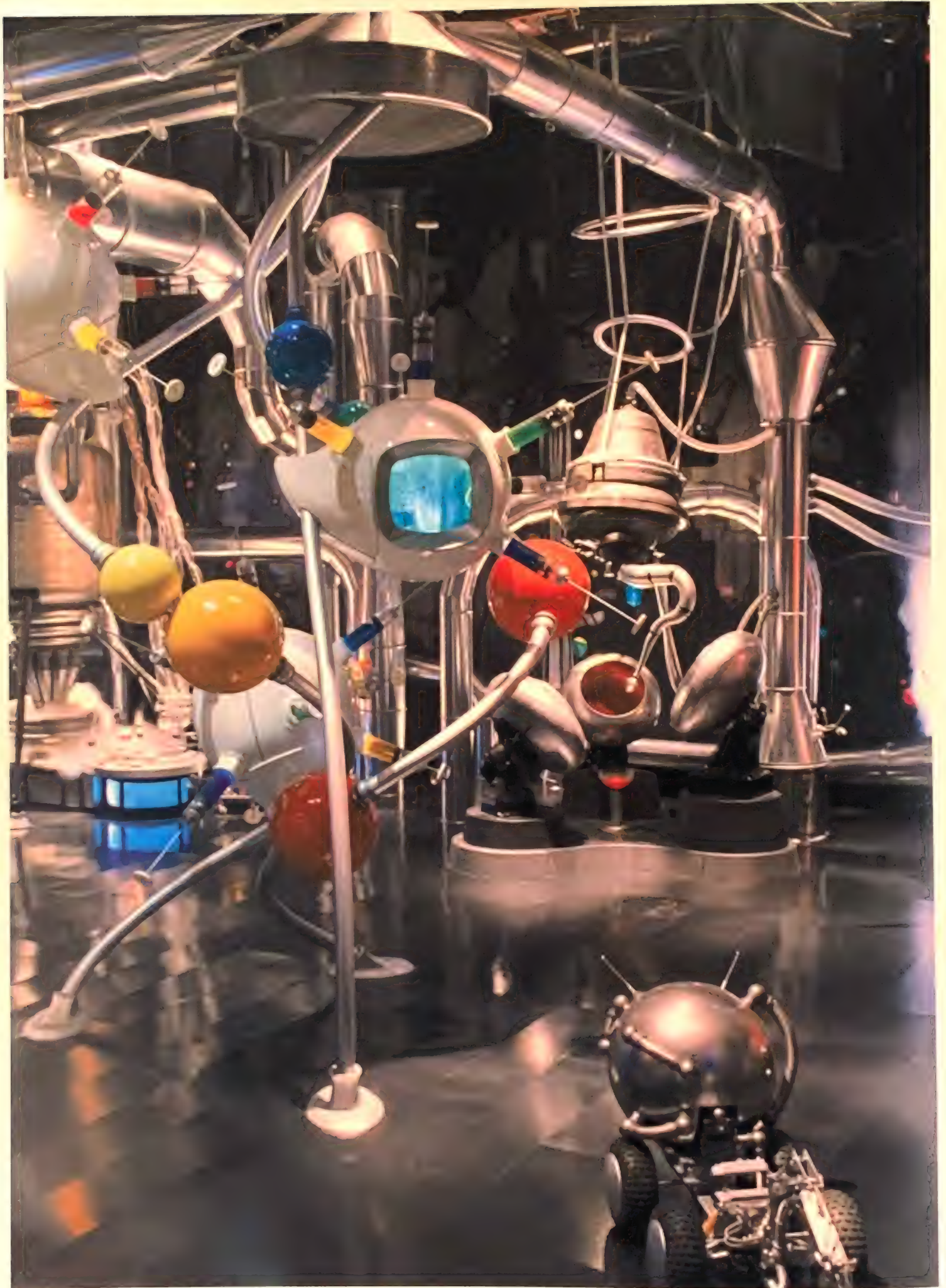


```

3) $ironAxis = "Y"
   string $upAxis
   if ((radioButtonGrp -q -sl UpButton) == 1)
       $upAxis = "X";
   else if ((radioButtonGrp -q -sl UpButton) == 2)
       $upAxis = "Y"
   else if ((radioButtonGrp -q -sl UpButton) == 3)
       $upAxis = "Z"
   string $swt = "optionMenu -q -v worldUpType"
   float $swX = `intFieldGrp -q -value1
   worldUpVector
   float $swY = `intFieldGrp -q -value2
   worldUpVector.
   float $swZ = `intFieldGrp -q -value3
   worldUpVector.
   float $bankscale = `floatSliderGrp -q bslside
   float $banklimit = `floatSliderGrp -q blside
   float $startTime = `floatFieldGrp -q -v1
   startTime
   float $endTime = `floatFieldGrp -q -v1 endTime
   float $scopyOffset = `floatFieldGrp -q -v1
   copyOffset
   float $scopyJitter = `floatFieldGrp -q -v1
   copyJitter
   float $softy = 0


```

```
string $groupname = "OmpaCheerleaders"
int $groupnum = 1
if ((radioButtonGrp -g -s! GroupButton) == 1)
```

7.02. Construction

| | |
|--------|---|
| 760 | Tons of concrete |
| 70 | Miles of tube |
| 90,000 | Fittings |
| 1844 | Scaffold boards |
| Over | 25 pieces of machinery including cherry pickers, scissor lifts and manitows |
| 350 | Gallons of dirty water used to age the backlot |



| | | |
|-------------------|-----------------|------------------|
| Name: John Butler | Name: Otis Bell | Name: Doug Woods |
| Role: Plasterer | Role: Plasterer | Role: Plasterer |
| Fig. INV 0017 | Fig. INV 0018 | Fig. INV 0019 |

“The regretting yesterday and the fearing of tomorrow are twin thieves that normally rob you of the moment. It didn’t rob us of our moments.”

John Davey – HOD Painter, 2004



| | | | | | | | |
|----------------------------------|---------|---------------------------|---------|-------------------------|---------|----|----|
| 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 |
| Name: Kenny Powell | Fig. 01 | Name: James Gemmill | Fig. 04 | Name: John Davey | Fig. 07 | | |
| Department: HOD Plasterer | | Department: Scenic Artist | | Department: HOD Painter | | | |
| Name: Ian Green | Fig. 02 | Name: Cliff Rashbrook | Fig. 05 | Name: Peter Graffham | Fig. 08 | | |
| Department: Assist-Con Manager | | Department: HOD Stagehand | | Department: HOD Rigger | | | |
| Name: Andy Evans | Fig. 03 | Name: Gary Pledger | Fig. 06 | | | | |
| Department: Construction Manager | | Department: HOD Manager | | | | | |



| |
|-----------------|
| Name: Jim Kerr |
| Role: Carpenter |
| Fig. INV 0020 |




| |
|------------------------------|
| Name: Bill Nolan, Paul Mills |
| Role: Riggers |
| Fig. INV 0021 |

“This project has been at times one of the most demanding shows I’ve worked on. What has made it an enjoyable demand has been the people involved in all the other departments, including the excellent crew that we were able to put together in our own construction dept. Many people have put in a sustained and committed effort and I hope this comes across in the completed film. I would like to thank all my team for their support and the desire to do what’s necessary.”

Andy Evans – Construction Manager

I would like to say well done to all the boys in the stagehand dept, first class effort from them and the whole of the construction crew.”

Clifford Rashbrook – HOD stagehand

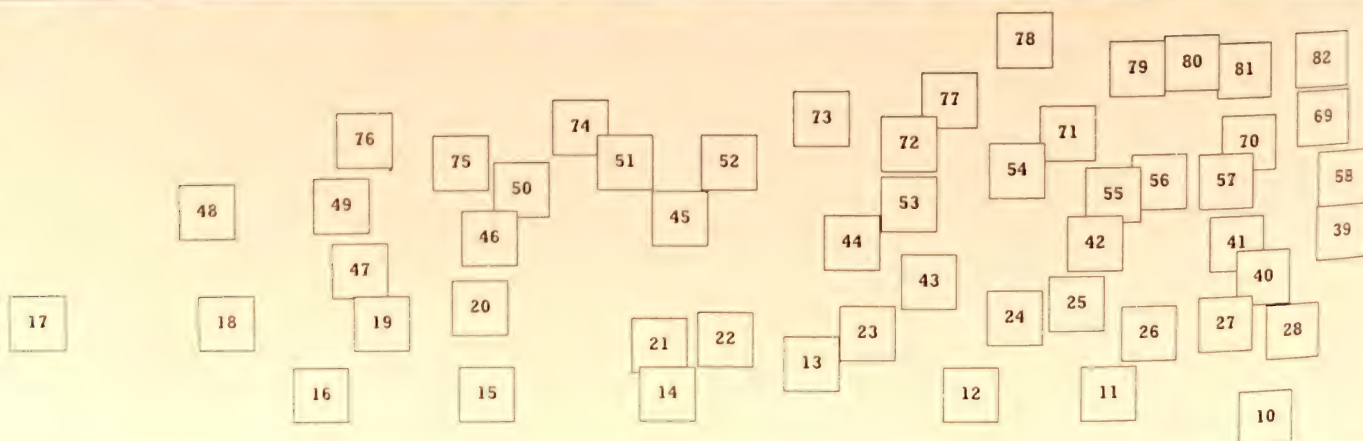


| |
|-------------------|
| Name: Fred Palmer |
| Role: Plasterer |
| Fig. INV 0022 |

BUILDING: 100

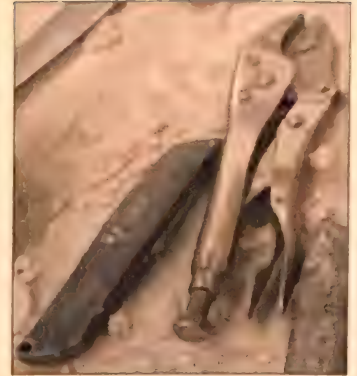
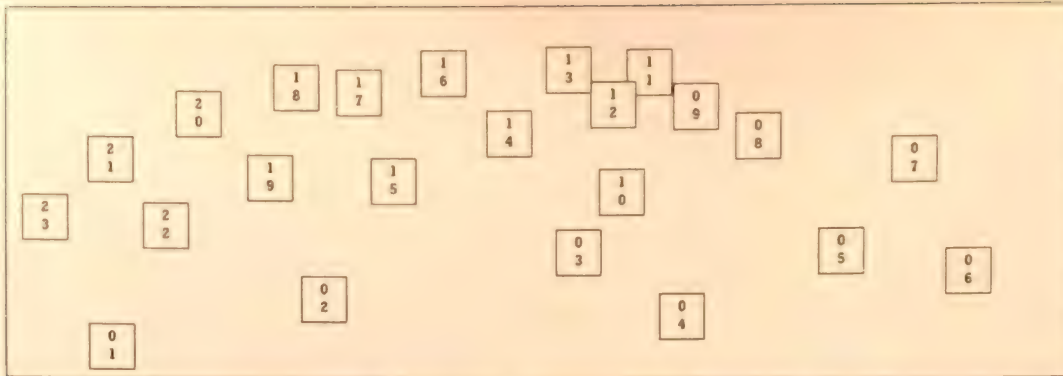
ROOM NUMBER: 21, 342XD

Fig 1. Construction Dept.





| | | | |
|---|--------|---|--------|
| Name: Andy Harvey Employee No. 001 | Fig 01 | Name: Steve Overt Employee No. 047 | Fig 47 |
| Name: Dorian Smith Employee No. 002 | Fig 02 | Name: Clifford Pashbrook Employee No. 048 | Fig 48 |
| Name: Dean Budd Employee No. 003 | Fig 03 | Name: Mark Williams Employee No. 049 | Fig 49 |
| Name: Sam Waters Employee No. 004 | Fig 04 | Name: Ian Green Employee No. 050 | Fig 50 |
| Name: Jeremy Rose Employee No. 005 | Fig 05 | Name: Bob Wishart Employee No. 051 | Fig 51 |
| Name: Dave Carlo Employee No. 006 | Fig 06 | Name: Terry Conway Employee No. 052 | Fig 52 |
| Name: Steve Cook Employee No. 007 | Fig 07 | Name: John Casey Employee No. 053 | Fig 53 |
| Name: Steve Vasic Employee No. 008 | Fig 08 | Name: Chris Mansey Employee No. 054 | Fig 54 |
| Name: Bob Harper Employee No. 009 | Fig 09 | Name: Kenny Powell Employee No. 055 | Fig 55 |
| Name: John Davey Employee No. 010 | Fig 10 | Name: Peter Nurse Employee No. 056 | Fig 56 |
| Name: Fred Palmer Employee No. 011 | Fig 11 | Name: Peter Grezlik Employee No. 057 | Fig 57 |
| Name: Steve Pearton Employee No. 012 | Fig 12 | Name: Ian McFayden Employee No. 058 | Fig 58 |
| Name: Paul Nash Employee No. 013 | Fig 13 | Name: John Madden Employee No. 059 | Fig 59 |
| Name: Lee Edwards Employee No. 014 | Fig 14 | Name: Colin Osgood Employee No. 060 | Fig 60 |
| Name: Tom Davies Employee No. 015 | Fig 15 | Name: Steve Watts Employee No. 061 | Fig 61 |
| Name: Bob Langridge Employee No. 016 | Fig 16 | Name: James Crockett Employee No. 062 | Fig 62 |
| Name: Robert Brookman Employee No. 017 | Fig 17 | Name: Mathew Green Employee No. 063 | Fig 63 |
| Name: Dave Smith Employee No. 018 | Fig 18 | Name: Ian Murray Employee No. 064 | Fig 64 |
| Name: Jim Kerr Employee No. 019 | Fig 19 | Name: Cliff Etheridge Employee No. 065 | Fig 65 |
| Name: Martin Day Employee No. 020 | Fig 20 | Name: Phil Stone Employee No. 066 | Fig 66 |
| Name: Colin Smith Employee No. 021 | Fig 21 | Name: Steve Alder Employee No. 067 | Fig 67 |
| Name: Rob Allen Employee No. 022 | Fig 22 | Name: Darren Rashbrook Employee No. 068 | Fig 68 |
| Name: Steve Murray Employee No. 023 | Fig 23 | Name: Dean Smith Employee No. 069 | Fig 69 |
| Name: Kelly Wilson Employee No. 024 | Fig 24 | Name: Russell Delany Employee No. 070 | Fig 70 |
| Name: Mark Russell Employee No. 025 | Fig 25 | Name: John McNeil Employee No. 071 | Fig 71 |
| Name: Andy Pledger Employee No. 026 | Fig 26 | Name: Dominic Mewburn-Crook Employee No. 072 | Fig 72 |
| Name: Jeff Shilton Employee No. 027 | Fig 27 | Name: Roy Monk Employee No. 073 | Fig 73 |
| Name: Bill Bernie Employee No. 028 | Fig 28 | Name: Ralph Harrison Employee No. 074 | Fig 74 |
| Name: Colin Wright Employee No. 029 | Fig 29 | Name: Kevin Huse Employee No. 075 | Fig 75 |
| Name: Clare Munford Employee No. 030 | Fig 30 | Name: Steve O'Connell Employee No. 076 | Fig 76 |
| Name: Julie Burnham Employee No. 031 | Fig 31 | Name: Helen Goddard Employee No. 077 | Fig 77 |
| Name: John Butler Employee No. 032 | Fig 32 | Name: Andy Evans Employee No. 078 | Fig 78 |
| Name: Kate Williams Employee No. 033 | Fig 33 | Name: James Gemmill Employee No. 079 | Fig 79 |
| Name: Joe Hansford Employee No. 034 | Fig 34 | Name: Tony Marks Employee No. 080 | Fig 80 |
| Name: Paul Garrett Employee No. 035 | Fig 35 | Name: Stuart Williams Employee No. 081 | Fig 81 |
| Name: Dave Carter Employee No. 036 | Fig 36 | Name: Gary Pledger Employee No. 082 | Fig 82 |
| Name: Glyn Harris Employee No. 037 | Fig 37 | Name: Paul Mills Employee No. 083 | Fig 83 |
| Name: Trevor Oyer Employee No. 038 | Fig 38 | Name: James Buxton Employee No. 084 | Fig 84 |
| Name: Odis Bell Employee No. 039 | Fig 39 | Name: Peter Graftham Employee No. 085 | Fig 85 |
| Name: Steve Eels Employee No. 040 | Fig 40 | Name: Mick Bailey Employee No. 086 | Fig 86 |
| Name: Doug Woods Employee No. 041 | Fig 41 | Name: Ian Grant Employee No. 087 | Fig 87 |
| Name: John Butler Employee No. 042 | Fig 42 | Name: Stuart Bussell Employee No. 088 | Fig 88 |
| Name: Steve Fernaux Employee No. 043 | Fig 43 | Name: Martin Lane Employee No. 090 | Fig 89 |
| Name: Jack Casey Employee No. 044 | Fig 44 | Name: Joe Monks Employee No. 091 | Fig 90 |
| Name: Tony Mulvany Employee No. 045 | Fig 45 | Name: Bill Nolan Employee No. 092 | Fig 91 |
| Name: Stan Davey Employee No. 046 | Fig 46 | | |



| | | | | | |
|--|--|---|---------|---|---------|
| DEPARTMENT NAME: SALT NUT WORKERS - CONSTRUCTION & PROPS | | Name: Paul Budd Employee No.: 001 - CONSTRUCTION | Fig 01 | Name: Tyrone Reed Employee No.: 013 - CONSTRUCTION | Fig. 13 |
| | | Name: Ashley Bell Employee No.: 002 - CONSTRUCTION | Fig. 02 | Name: John Harris Employee No.: 014 - CONSTRUCTION | Fig. 14 |
| | | Name: Nick Higgins Employee No.: 003 | Fig. 03 | Name: Terry Wells Employee No.: 015 | Fig. 15 |
| | | Name: Micheal Gooch Employee No.: 004 - CONSTRUCTION | Fig. 04 | Name: Peter Wells Employee No.: 016 | Fig. 16 |
| | | Name: Peter Westen Employee No.: 005 - CONSTRUCTION | Fig. 05 | Name: Eric Strange Employee No.: 016 | Fig. 17 |
| | | Name: Clive Whitbread Employee No.: 006 | Fig. 06 | Name: Mark Kimber Kenny Employee No.: 018 | Fig. 18 |
| | | Name: John Damness Employee No.: 007 | Fig. 07 | Name: Glen Mees Employee No.: 019 - CONSTRUCTION | Fig. 19 |
| | | Name: Steve Agnew Employee No.: 008 | Fig. 08 | Name: Charles Shelley Employee No.: 020 | Fig. 20 |
| | | Name: Andy Mash Employee No.: 009 - CONSTRUCTION | Fig. 09 | Name: Graham Stickley Employee No.: 021 | Fig. 21 |
| | | Name: Jamie Shelly Employee No.: 010 - CONSTRUCTION | Fig. 01 | Name: Davis O'Reilly Employee No.: 022 | Fig. 22 |
| | | Name: Lee Wild Employee No.: 011 - CONSTRUCTION | Fig. 02 | Name: Steve Employee No.: 023 | Fig. 23 |
| | | Name: Russell Green Employee No.: 012 - CONSTRUCTION | Fig. 03 | | |





7.03. Set Dressing

Typical Prop List - Chocolate River Room:

500 x 2" Yellow / Purple Lollipops
500 x 4" Yellow / Purple Lollipops
500 x 8" Yellow / Purple Lollipops

500 x 2" Black / White Humbugs
500 x 4" Black / White Humbugs
500 x 8" Black / White Humbugs
500 x 2" Red / White Candy Canes
500 x 4" Red / White Candy Canes

500 x 12" Red / White Candy Canes
4000 x Yellow Sherbert Sweets
4000 x Red Sherbert Sweets
300 x 6" Pink Marshmallows
300 x 10" Pink Marshmallows

300 x 10" White Marshmallows
200 x Red Candy Branches
200 x Purple Candy Branches
6 12' x High Humbug Trees
10 15' x High Lollipop Trees



Name: John Lanzer
Role: Set Decorator Cost Controller
Name: Mike King
Role: Production Buyer

Name: Jennifer Geary
Role: Assistant Production Buyer
Name: Peter Young
Role: Set Director

Name: Harriet Orman
Role: Assistant Set Director
Name: Julie Pitt
Role: Props Making Draughtsperson

DATE: 09-NOV-04

FROM: Set Decorating Crew.

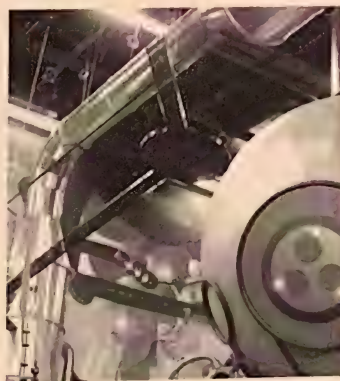
All of the people (to the left) plus Property Master Terry Wells and his Co-ordinator Zoe Wilson were placed in a hut 30' by 20', 8 people including livestock, 3 stray kittens and a puppy.

From January until Christmas, sweating in the summer and freezing in the winter, 11 months of stress and tension - tears and laughter - we were the Set Decorating Oompa Loompas who toiled relentlessly for Alex McDowell our Designer and Tim Burton our Director.

Ours was the job to source, to find, get made - the sweets, the chocolate - only to have them rejected on the grounds of size, colour, shape and texture as were our efforts at furniture and fabrics. Ours was the task of offering edible grass growing out of real chocolate for Augustus Gloop to eat - we tried to dry our tears as the sugar grass wilted before Tim Burton's and Alex McDowell's face at our Show'N'Tell to Designer and Director.

We screamed as we misinterpreted Alex and Tim's requirements for the chocolate river plants that didn't look edible and scratched ourselves bloody and lay awake at night concerned over the budget. We cheered together as the sugar candy boat was launched into the chocolate river and 30 Oompah Loompa's rowed it through the valley.

We screamed, as we were reprimanded over expenditure and prayed that Friday would come, and we could lie down for a rest after 17 hour days - but the time flew by and Tim continued to shoot and was merciless in his consumption of our efforts. But we feasted on chocolate and became happy and contented as our efforts were established on film! And were happy to have had the opportunity of working on such a rewarding production that will hopefully bring happiness to thousands of children and parents world wide!



PBVB

X

7.04. Props

35 6A70 2.7 pC/g
to 7000 Hz \pm
500 g pk N/A -95 to
+490 °F side 5-44
7.9 gm charge
mode 1.40, 1.47
37 000 Hz \pm 500
g pk N/A -95
to +490 °F side 10-
32 22.7 gm charge

mode 1.40, 1.47
36 810 1.0 mV/g
2 to 10k Hz (1)
 \pm 5000 g pk 0.03 g
rms -65 to +250 °F
side cable 4 gm
1.36, 1.43
32 0 1.0 mV/g 2
to 10k Hz (1)
 \pm 5000 g pk 0.03 g

rms -65 to +250 °F
4-pin 4 gm 1.37,
1.43
38 000 Hz (1) \pm
81000 g pk
0.003 g rms -65 to
+250 °F side cable
1 gm 0.25 in cube
1.36, 1.43

30 5 to 12k Hz \pm
500 g pk
0.002 g rms -65 to
+250 °F 4-pin 3.1
gm low profile 1.37,
1.44
30 008 g rms -
65 to +250 °F
side cable 4 gm fil-
tered 1.42, 1.49



Name: Danny Hunter
Role: Charge Hand Standby

Fig. INV. 0023

Name: Laurence Wells
Role: 1st Unit Stand By

Fig. INV. 0024



Name: Dave Allday
Role: Art Director

Fig. INV. 0025



I've been in the business for 37 years now and this has been one of the most difficult films to try and predict/ cost for from a rough script. The scale of everything is just amazing.

Take the Salt Nut Factory for an example, 6 weeks of preparation for a single days shoot, 20 prop men 'dressing', 110,000 dummy bars of chocolate (22 Pallets), 4 x 140ft long conveyor belts, 500 benches, 2000 chairs, 500 bins seats, 100 bins, 300 women extras, 12,000 sacks - over 14 x 40ft truck loads. Once the shoot was over Wonka rubbish - i.e. torn boxes and wrappers purely Wonka = 22 big builders bags! (which all had to be brought back to the studio for incineration).

Another example is the Chocolate Room, on the 007 stage, we hired 20 young people to lay approximately 30,000sq feet of grass of differing lengths, which were imported from Hong Kong! All of which had to be individually stapled, the glue would just slip. Who would have thought?

The Backlot was another huge dress:

| | |
|------|--|
| 500 | Doors to include door furniture, |
| 20 | Shops to be dressed for 30 years ago and 115 years ago and present day |
| 25 | Telegraph poles |
| 20 | Trees |
| 8 | Metal lampposts |
| 5 | Traffic lights |
| 2000 | Lengths of telephone cable |
| 2000 | Sweet jars for the candy shops |
| 1000 | Windows, with curtains |



Name: Zoe Wilson
Dept: Props

Fig. INV. 0026



Name: Ken Bacon
Dept: Props

Fig. INV. 0027



1 2 3 4 5 6 7 8 9 10 11 12

DEPARTMENT: Props

Name: Aprylle Stuart
Employee No.:555a
Role: Prop Hand

Fig. 1

Name: Paul Hearn
Employee No.:555x
Role: Assistant Storeman

Fig. 2

Name: Eric Strange
Employee No.:555c
Role: Dressing Prop

Fig. 3

Name: Zoe Wilson
Employee No.:414a
Role: Props Co-ordinator

Fig. 4

Name: Jake Wells
Employee No.:414b
Role: Charge Hand Prop

Fig. 5

Name: Terry Wells (snr)
Employee No.:422v
Role: Prop Master

Fig. 6

Name: Ellen Bannerman
Employee No.:1101
Role: Prop Hand

Fig. 7

Name: Billy Wells
Employee No.:1255
Role: Charge Hand Propman

Fig. 8

Name: Ken Bacon
Employee No.:x675
Role: Storeman

Fig. 9

Name: Andy Palmer
Employee No.:129f
Role: Dressing Prop

Fig. 10

Name: Mark Daubney
Employee No.:255x
Role: Dressing Prop

Fig. 11

Name: Brian Aldridge - Original Employee
Employee No.:258z
Role: Dressing Prop

Fig. 12



1 2 3 5 7 8 9
4 6

DEPARTMENT: Prop Makers

Name: Oliver Hodge
Employee No.:x57
Role: Head of Department

Fig. 1

Name: Toby Hawkes
Employee No.:aa33
Role: Second in command

Fig. 2

Name: Paul Waller
Employee No.:121b
Role: Senior Prop Maker

Fig. 3

Name: Katie Lodge
Employee No.:651
Role: Prop Maker

Fig. 4

Name: Paul Marsh
Employee No.:453c
Role: Prop Maker

Fig. 5

Name: Lisa Chadwick
Employee No.:127a
Role: Prop Maker

Fig. 6

Name: Matt Boyton
Employee No.:x441
Role: Prop Maker

Fig. 7

Name: Steve Deahl
Employee No.:521c
Role: Prop Maker

Fig. 8

Name: Brian Best
Employee No.:662q
Role: Prop Moulder

Fig. 9

7.05. Grass Department

GREENESS BREAK DOWN:[1] ± 5000 g pk 0.03 g rms -65 to +250 °F side cable 4 gm 1.36, 1.431.0 mV/g 2 to 10k Hz [1] ± 5000 g pk 0.03 g rms -65 to +250 °F 4-pin 4 gm 1.37,

1 43356A01 5 mV/g 2 to 8000 Hz [1] ± 1000 g pk 0.003 g rms -65 to +250 °F side cable 1 gm 0.25 in cube 1.36, 1.4335 6A24 10 mV/g 0.5 to 12k Hz ± 500 g pk 0.002 g rms -65 to +250

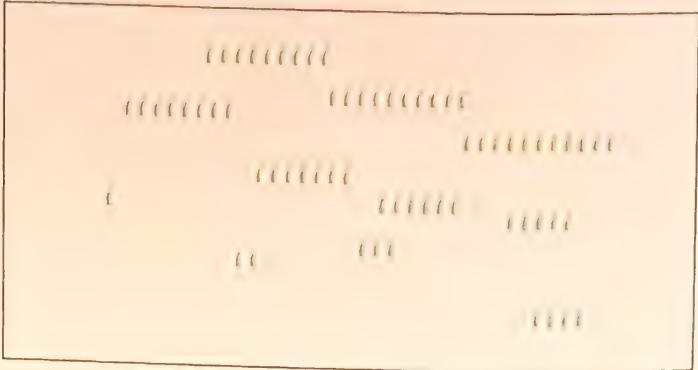
°F 4-pin 3.1 gm low profile 1.37, 1.44356A61 10 mV/g 2 to 5000 Hz [1] ± 500 g pk 0.008 g rms -65 to +250 °F side cable 4 gm filtered 1.42356B11 10 mV/g 2 to 10k Hz [1]

± 500 g pk 0.002 g rms -65 to +250 °F side cable 4 gm 0.4 in cube 1.36, 1.356B21 10 mV/g 2 to 10k Hz [1] ± 500 g pk 0.002 g rms -65 to +250 °F 4-pin 4 gm 0.4 in cube 1.37, 1.44



GRASS CREW KEY

- (Name: Russ Goodhall
Role: Prop Hands
Employee No.: MOW3D 0799781
- ((Name: Katie Evans
Role: Prop Hands
Employee No.: MOW3D 0799782
- ((((Name: Michael Cox (Mac)
Role: Prop Hands
Employee No.: MOW3D 0799783
- (((((Name: Laura Dewe-Mathews
Role: Prop Hands
Employee No.: MOW3D 0799784
- ((((((Name: Elame Francisco
Role: Prop Hands
Employee No.: MOW3D 0799785
- ((((((((Name: Caroline Burgess
Role: Prop Hands
Employee No.: MOW3D 0799786
- (((((((((Name: Katie Piper
Role: Prop Hands
Employee No.: MOW3D 0799787
- ((((((((((Name: Charles Shelley
Role: Prop Hands
Employee No.: MOW3D 0799788
- ((((((((((((Name: Pete Williams
Role: Prop Hand
Employee No.: MOW3D 0799789
- (((((((((((((Name: Nick Bond
Role: Prop Hand
Employee No.: MOW3D 0799790
- ((((((((((((((Name: Achilles Gatsopoulos
Role: Prop Hand
Employee No.: MOW3D 0799791



7.06. Scenic Painters

— Shock upon horrors!!! JC focus in a little sleeveless black rubber number in the middle of the tank!! What a sight!! At least Des wore a long sleeved red affair!! Anyways John

went a very strange shade of blue and we are not even onto the blueberry bit of the scene... you know pruney fingers and toes by the time we finished this shot at 12.33 and he

went awf for a very warm shower!! BUT!!! Can you believe... he went to 007 for the nearest shower and lo and behold... THEY'VE GONE!! Yup... incredible as it would seem...

someTHING (not to be accused of being judgemental!) has nicked the showers... all 3 of them... and lock stock and barrel... the shower the tray AND THE PLUMBING!!



Name: Peter Nurse
Role: Scenic Artist Assistant **Fig:** INV 0031

Name: James Gemmill
Role: Scenic Artist **Fig:** INV 0032

Name: Helen Goddard
Role: Work Experience **Fig:** INV 0033

7.07. Animatronics & Prosthetics

Duration of project
9 months resulting in 2 crew babies.

Overview
In March 2004, we uprooted the Neal Scanlan Studio from the Chocolate Factory in Wood Green N22 and re-located ourselves at Pinewood Studios

10 months and 10,000 miles of communicating later, we return home having loved every minute



Title: Oompa Grub - Side elevation
Dept: Trees
Fig. INV. 0034



Name: Danny Roberts
Dept: Stand-in

Fig. INV. 0035

Name: Neal Scanlan
Role: Creative Supervisor

Fig. INV. 0036

A few words from the Departments...

Art department
On Charlie & the Chocolate Factory we had the chance to write the next generation of Clay (clay 0.2), which was a definite improvement over Clay Classic. Improving Clay Classic had a knock on effect with all our other material: Armature Wire 0.5, Bandage 7, Slap 4 and Talent 6, (both PC & MAC compatible), but at the end of the day these are just another set of tools that we like to bulls**t about. Thank you

Mech Shop
From a mechanical viewpoint it could easily have been called 'Charlie & the Animatronics Factory' with some of the highest quantities of mechanical characters we have ever produced on a feature. With the introduction of some new manufacturing techniques, we were able to cope with these demands without sacrificing quality. It really was a case of all hands on deck. As well as the obvious Oompas, Squirrels and Marionettes there were many animatronic 'one-offs' painstakingly produced, including: Augustus Gloop, the swimming Oompa, the large scale Squirrel eye and the pink candy boat drumming Oompa. This project was challenging but highly enjoyable with many new animatronics techniques successfully implemented

Fabrication
Oompas, Violet, Candyfloss Sheep All achieved without much sleep Marionette, Augustus and Mike TeeVee. What a joy they were (ha ha - Hee Hee!) But seriously folk, all you need to know The Fabrication Team are always ready to go!

| | | | |
|-----|--------------------------|----|--|
| 55 | Animatronics crew 55 | 30 | Squishable grubs |
| 75 | Oompahs built | 16 | Prosthetic fat legs |
| 116 | Oompah costumes made | 20 | Bubble gum balloons |
| 48 | Marionettes built | 10 | Hours worked per day |
| 48 | Marionette costumes made | 00 | Casualties |
| 14 | Squirrels made | 24 | x Burnt marionettes, 400 square candies and 1 x 10ft violet ball |



| | | | | | | | |
|---|--------|--|--------|---|--------|---|---------|
| Name: Robbin Ellis Employee No.: 634z | Fig. 1 | Name: Tobin Petit Employee No.: 741v | Fig. 4 | Name: Dan Burnett Employee No.: 855a | Fig. 7 | Name: Brian Wells Employee No.: 199z | Fig. 10 |
| Name: Neal Scanlan Employee No.: 232xx | Fig. 2 | Name: Gustav Hoegen Employee No.: v21 | Fig. 5 | Name: Sam Nicholson Employee No.: 852b | Fig. 8 | Name: Tom Blake Employee No.: 125cc | Fig. 11 |
| Name: Terry Jones Employee No.: 1982c | Fig. 3 | Name: Vincent Abbott Employee No.: 558c | Fig. 6 | Name: Kevin Harris Employee No.: 899c | Fig. 9 | | |



Title: Sam Nicholson - Pre-work outfit
Dept. Animatronics

"You will enjoy working here"

Fig. INV. 0037



Title: Dan Burnett, Gustav Hoegen, Tom Blake
Dept. Animatronics

Fig. INV. 0038

"Sh*t, Neal's coming, look busy"



Title: Tash Bailey
Dept. Animatronics

Fig. INV. 0039



Dept. Animatronics

Title: Staff Shot

Name: Colin Shulver
Employee No.: XC556

Name: Maria Cork
Employee No.: ZS7789

Name: Hairy Dave
Employee No.: XC2345

Name: Daniela De Vecchi
Employee No.: XC2357687

Name: Helen Christie
Employee No.: XCV76454

Name: Tash Bailey
Employee No.: XC0975

Name: Katie Newitt
Employee No.: XCC44423

Name: Junko Matsuura
Employee No.: XC135



Name: Phill Woodfine
Employee No.: XC85678

Name: Sam Pascoe
Employee No.: XC4566

Name: Alan Murphy
Employee No.: XC887867

Name: Gemma De Vecchi
Employee No.: XC9978

Name: Becky Johnson
Employee No.: XC4654

Name: Harriet Johnson
Employee No.: XC6867

Name: Vanessa Bastyan
Employee No.: XC8986



Title: Light Bulb Checks

Checkers: Terry Jones / Brian Wells

"Yup, you're right, it's hot"



Title: Alan Murphy
Dept. Animatronics

Fig INV 0040



Title: Terry Jones
Dept. Animatronics

Fig. INV 0041



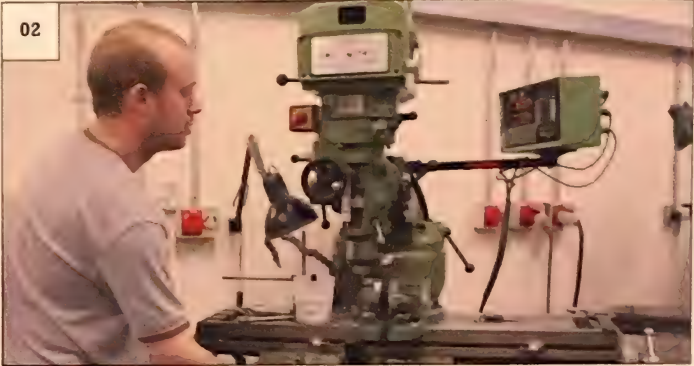
Title: Dan Burnett
Dept. Animatronics

Fig INV 0042

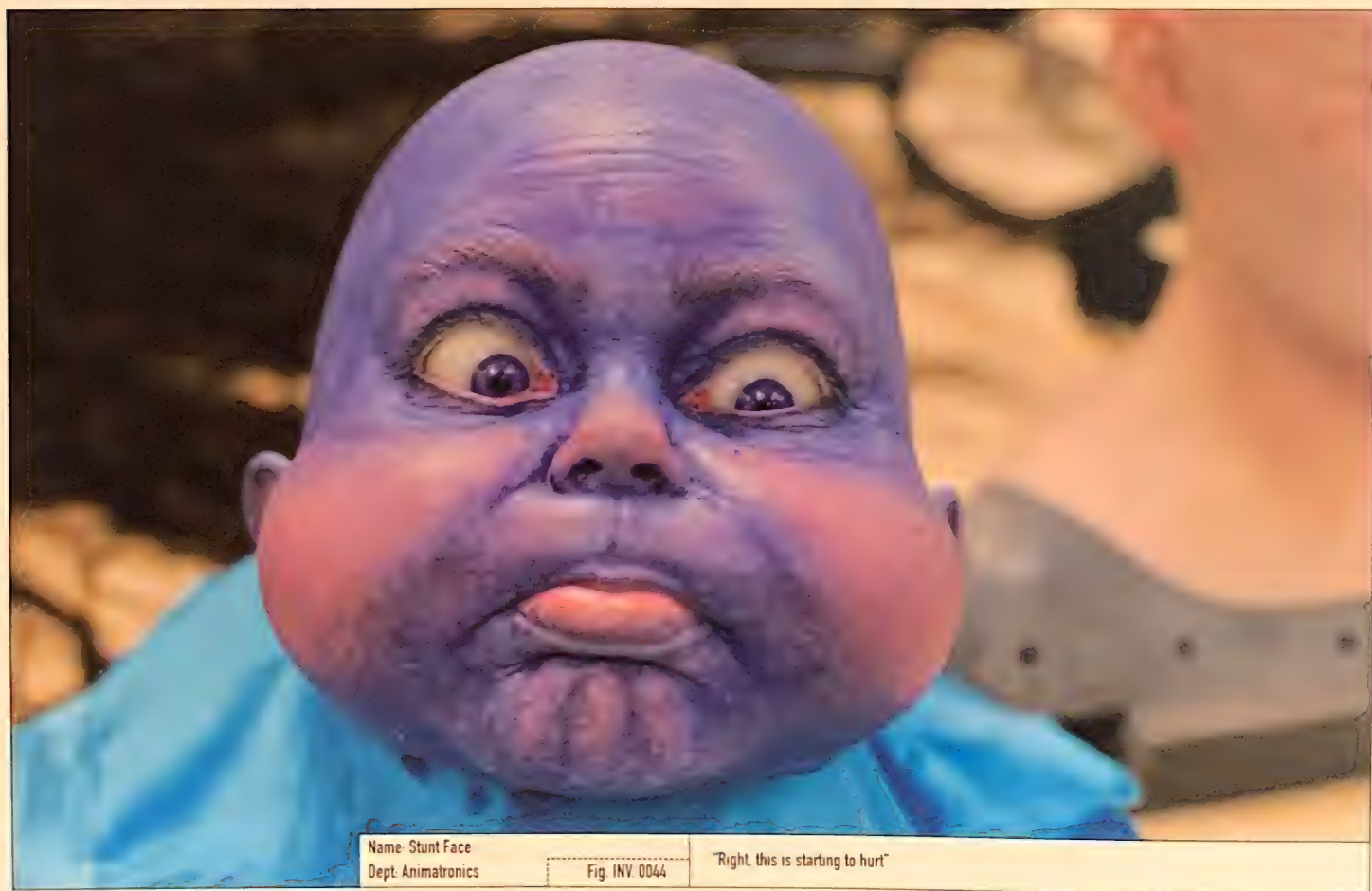
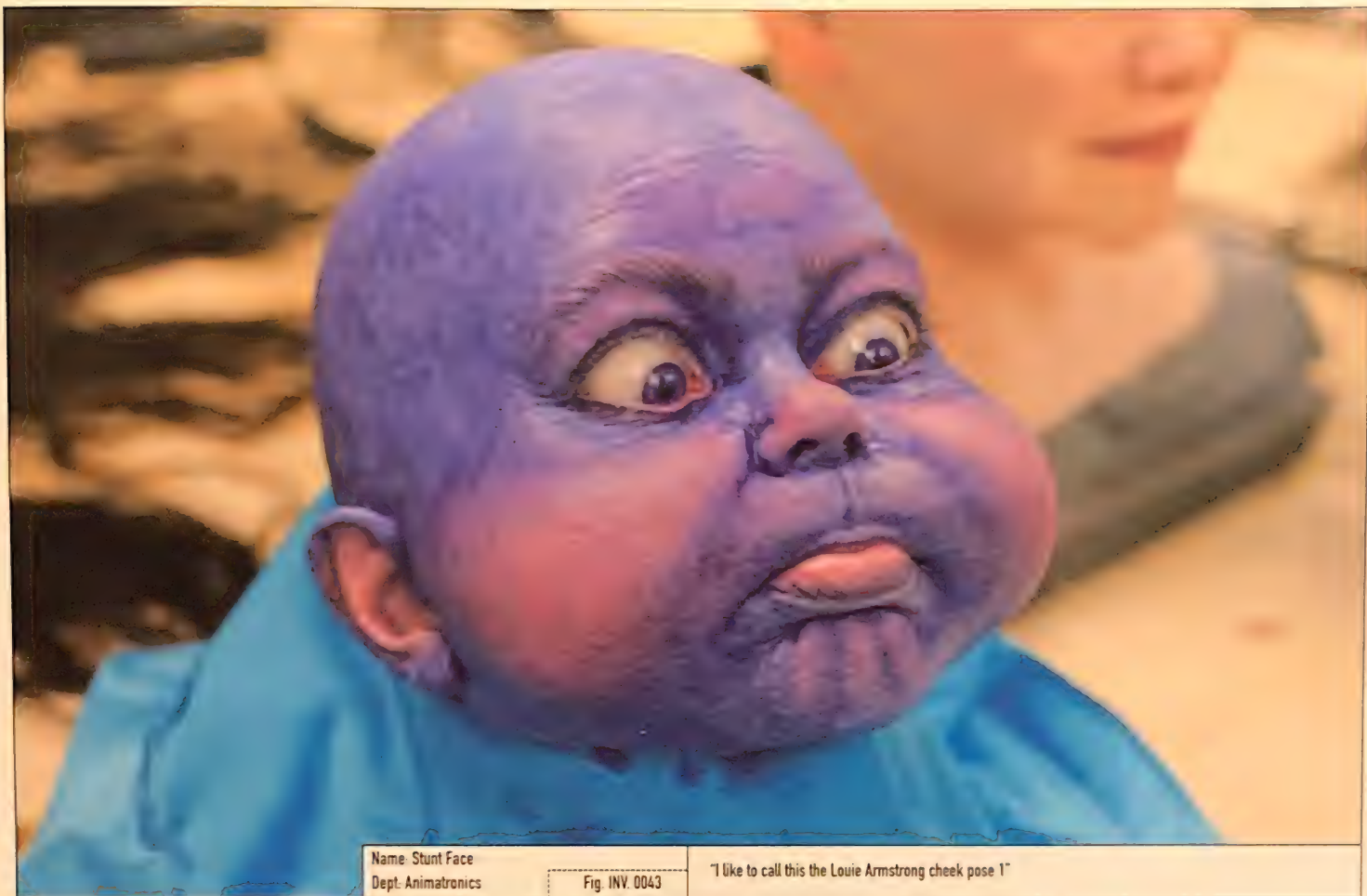


High Point
Sailing down the chocolate river on the pink boat at 4.00am on the morning of the shoot, with 52 rowing Oompas!

Low Point
Fitting 52 rowing Oompas into the pink boat at 3.00am on the morning of the shoot!



| PICTURE KEY: | |
|--------------|---|
| 01 | Colin Shulver |
| 02 | Gustav Hoegen |
| 03 | Deep Roy - Model Robin Elis, Terry Jones |
| 04 | Phil Woodfine |







“What’s been my motivation? Well I suppose it’s been trying to stand out from the crowd. This has been a really demanding role, and I’ve had to dig deep... now if you don’t mind...”



"You wait all day for 1 Oompa Loompa and then 52 came at once!"

7.08. Animatronic Model / Mould Dept.

Model Mould Shop

Here in the model mould shop we specialise in helping to create a character from it's infancy, whether it be from a sculpt or starting at the very beginning with a life-cast. A life-cast is made by moulding a person's head or body and producing a positive in fibreglass. The cast is now ready for the master model to be sculpted over it. A negative mould is made and various materials can now be cast from it. I found life-casting the children on this film considerably easier than moulding some adults on previous productions. The children seemed at ease with the process, even though we had to life-cast some of them several times in different poses. You could say that after the model is expertly sculpted, it is born in the model mould shop and it grows up as it visits all the other departments along the way, reaching maturity as it leaves the workshop.



Name: Kate Smith
Title: Spoon full of sugar for the Oompa



| | | | | |
|---|--|--|--|---|
| Name: Liam Williams Role: Model Mould Maker Fig. 09/A | Name: Kate Smith Role: Model Mould Maker Fig. 09/B | Name: Paul Babbage Role: Model Mould Maker Fig. 09/C | Name: Kenny Wilson Role: Model Mould Maker Fig. 09/D | Name: Nicholas Wilson Role: Model Mould Maker Fig. 09/A |
|---|--|--|--|---|



Fig: COMING UP AFTER THE BREAK

7.09. Silicon Department

Silicone Lab

In the far, far reaches of Pinewood Studios (i.e. a portacabin in the back end of nowhere), a team of dedicated girls tirelessly pour, mix and accelerate liquid compounds into grubs, legs and sweeties.



1. Equivalent Homogeneous

Sample: Let E_{app} be the apparent elastic modulus of the equivalent homogeneous sample. We consider a uniaxial stress field of the form, in: $\sigma = \sigma(y) \mathbf{e}_x \otimes \mathbf{e}_x$

(a) Determine $\sigma(y)$, using the isotropic linear elastic material law ($E = E_{app} = \text{const}$), and show that the bending moment at $x = L$ obeys to the section-type constitutive law:

$$M_z = E_{app} I_z$$

where I_z is the bending inertia moment around the z -axis.

(b) Determine the corresponding displacement solution w

(c) Specify briefly why w is the solution of the equivalent homogeneous bending problem.

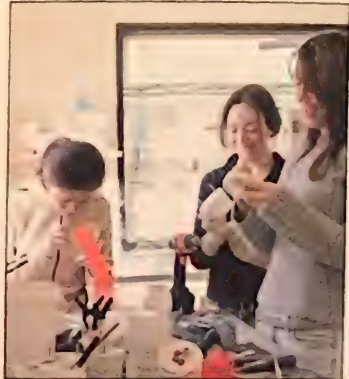
2. Heterogeneous Sample:

We now consider the heterogeneous bending sample (i.e., $E = E(x)$, $\sigma = \sigma(x)$).

(a) Target Solution: Let (w, σ) be the (exact) displacement and stress solution in the heterogeneous sample subjected to the rotation at $x = L$. For this solution, show that the elastic energy stored per unit length in the beam reads:

$$\begin{aligned} W &= \int_0^L \frac{1}{2} \sigma \epsilon \, dx \\ &= \int_0^L \frac{1}{2} E(x) \epsilon^2 \, dx \\ &= \frac{1}{2} M_z(x=L) \theta(L) \end{aligned}$$

(b) Lower Bound: Inspired by the elastic homogeneous solution developed above, we consider for the heterogeneous sample, an approximated stress

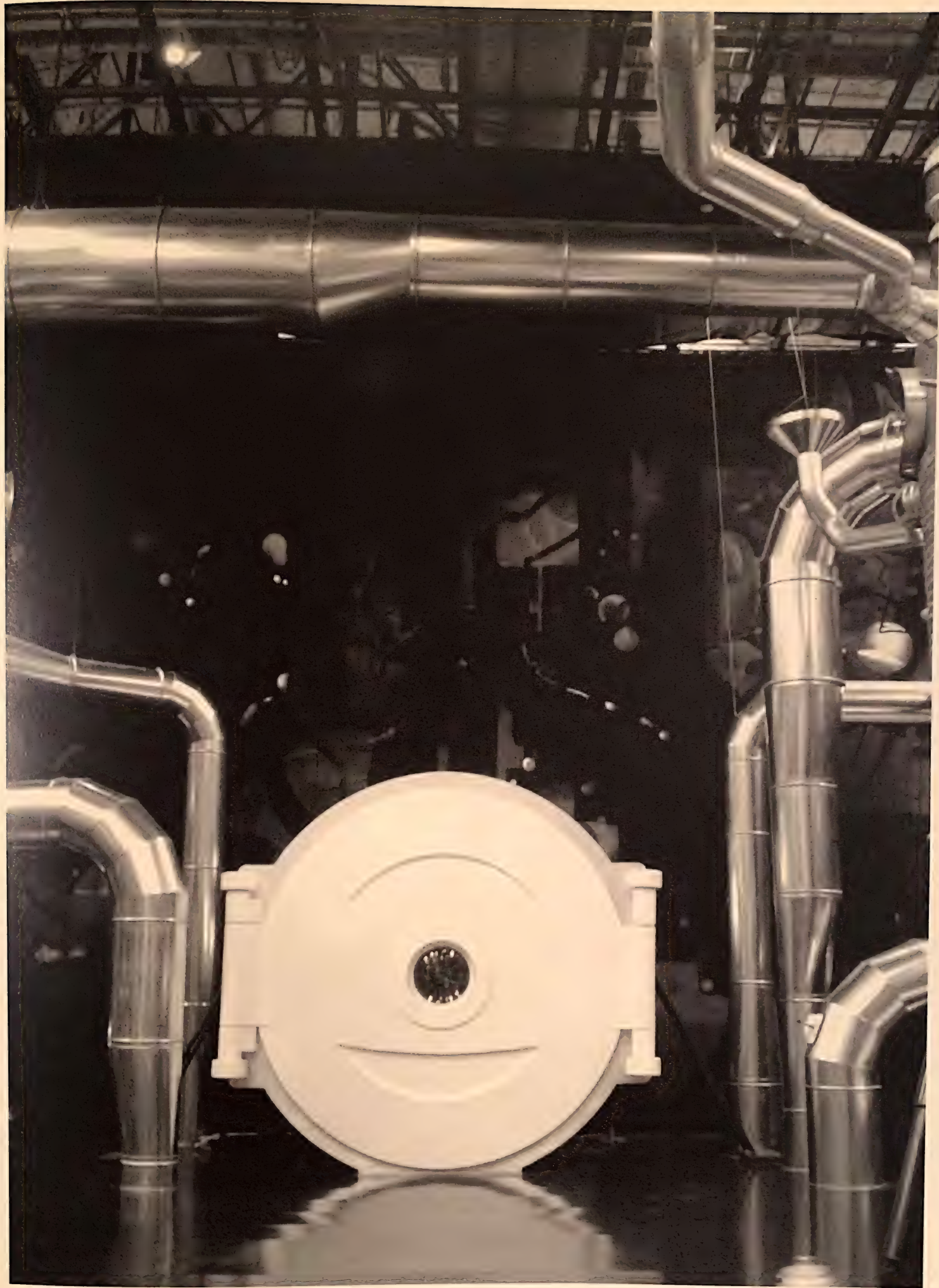


| | |
|-------|--|
| * | Name: Junita Parmar Employee No.: 4211y |
| ** | Name: Arthur Watson Employee No.: 4551c |
| *** | Name: Daniela De Vecchi Employee No.: 4222v |
| **** | Name: - Employee No.: 1995f |
| ***** | Name: Kerry Ferris Employee No.: 22221g |
| | Name: Junko Matsuura Employee No.: 4233dd |









So teary eyed STILL this morning after that magical performance from our itsy bitsy Freddie & gorgeous JD in Neverland... Thank goodness Brenda had the foresight to bring a box of hankies... The girl next to me jested she wouldn't need one and then halfway thru the film I almost had to use my broly for protection... big sobs all around and not just the

females in the theatre!!!!

Thank you production for organising such a treat after work... Can't quite get over Freddie... he was only 8/9 when it was made... u'all HAVE to go see it!!

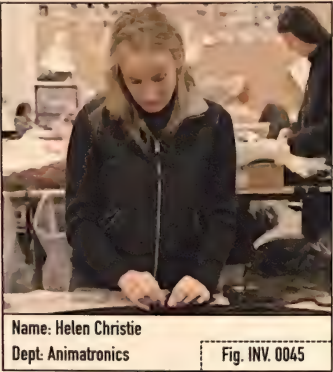
First up today... on our hairy oompa for a quick shot we thort... till it

developed an arm problem... but Neil & his hairy men finally sorted it out and we shot that without too much of a mishap..

SC 9 UPDATE: B cam went up to BACKLOT to line up for scene 9... wide shot of the Wonka candy store.. which was shot during the afternoon via cable link video back to E stage!!

Then we reversed onto the gang ...whilst U/Water cam being prepared for scene 96 in the GOBSTOPPER TANK..We finished cover on the gang for A97 at 11.45... then went across to the tank...

“I could really do with a round of boxing”



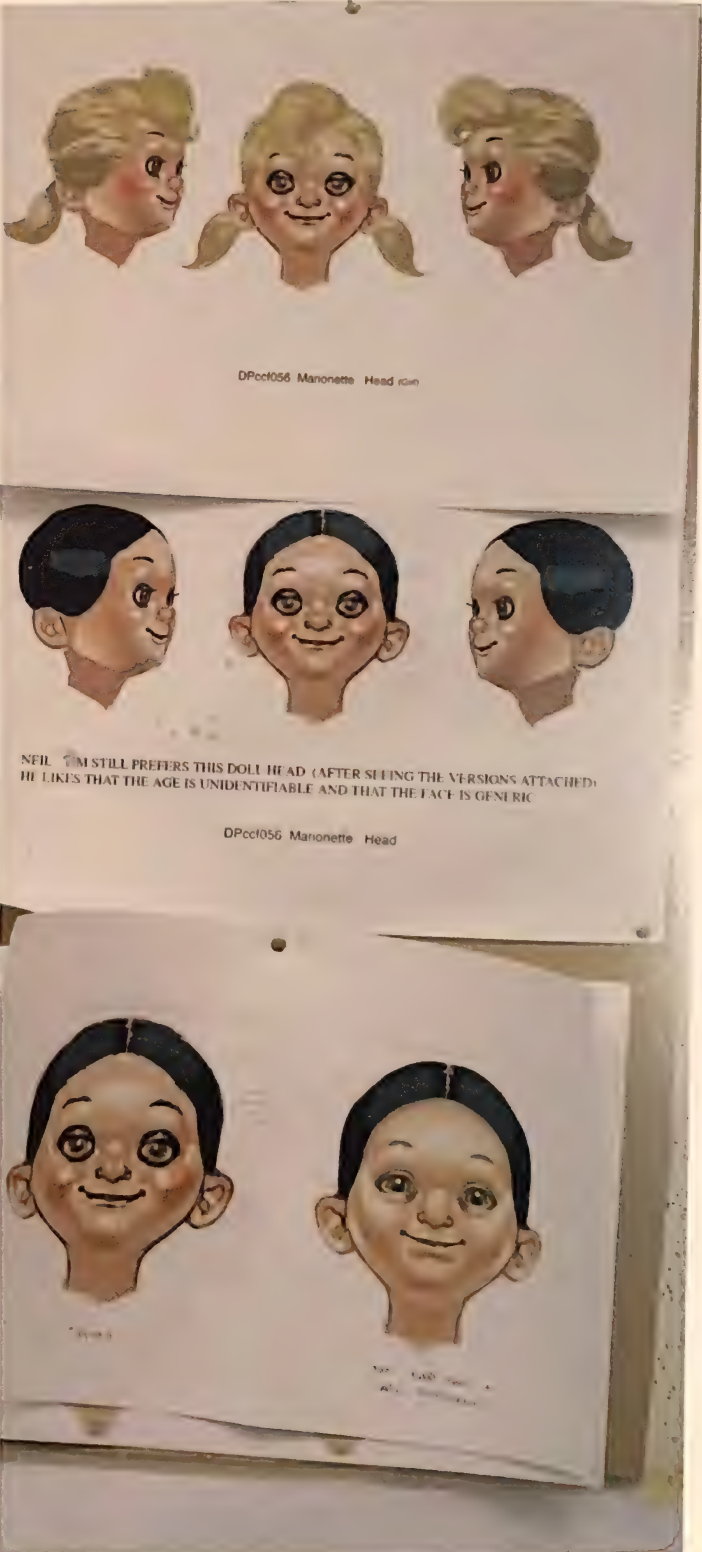
Name: Helen Christie
Dept: Animatronics
Fig. INV. 0045



Name: Gemma De Vecchi
Dept: Animatronics
Fig. INV. 0046

“I fancy a good round of boxing”

| MODEL SPEC: | |
|-------------|--|
| C/gt | o 7000 Hz ± 500 g pk N/A -95 to +490 °F side 5-44 7.9 gm charge mode 1.40, 1.47 |
| 356 | A71 10 pC/g to 7000 Hz ± 500 g pk N/A -95 to +490 °F side 10-32 22.7 gm charge mode 1.40, 1.47 |
| +2° | side cable 4 gm 1.36, 1.43 |
| °F4- | pin 4 gm 1.37, 1.43 |
| side | cable 1 gm 0.25 in cube 1.36, 1.43356A24 10 mV/g 0.5 to 12k Hz |







BUILDING: 07

ROOM NUMBER: 250,000A

8.0. The Candy Store

8.01. Editors

8.02. VFX

8.01. Editors

Department terms

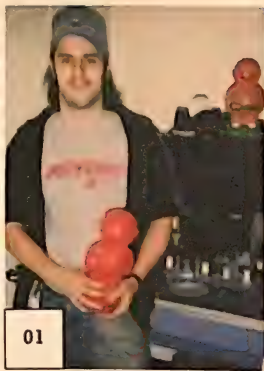
"It's alright we'll fix it in post"



PICTURE KEY:

| | |
|----|--|
| 01 | Chris Lebenzon - Editor |
| 02 | Lisa Thompson - Editorial Runner |
| 03 | Emma Gaffney - Asst. Avid Editor |
| 04 | Mark Sanger - VFX Editor |
| 05 | Joseph J.C Bond - Pre-visualisation Editor |
| 06 | James Winniffrith - Asst. VFX Editor |
| 07 | Julie Saegert - Editorial Asst. Apprentice |





01

"My team consists of 4 hard-working people who all have specific jobs. Its a pleasure working with each of them as they've made my job easier and more enjoyable."

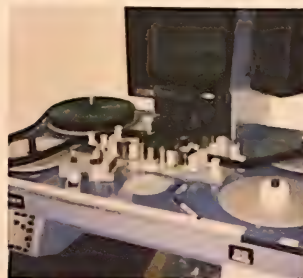
Chris Lebenzon Nov 2004



02



03



Things we liked:

The Tuck Shop
Marks Jelly Babies
Friendly Crew Members
Seeing Derek Every Morning!

Things we didn't like:

(as much)
Early Morning Starts
No Lunch Breaks

"My favourite part of the shoot was having to watch 34 passes of Deep Roy doing Pelvic thrusts"

Mark Sanger, Nov 2004



04



05



06

Day to Day

- Dailies are telecined into Hi-Def
- Preping dailies for screening
- Screen for Tim before he goes to set
- Syncing dailies in Avid
- Loading video tape at lunchtime, from the morning shoot
- A visit from Tim at lunchtime
- A visit from 2nd Unit at lunchtime
- Making DVD's of the days shoot for producers
- Preping dailies ready for editor to cut & sending dailies to Burbank via FTP link

PICTURE KEY:

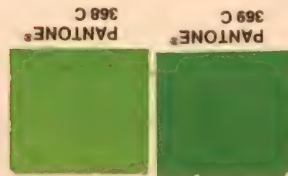
- | | |
|----|---------------------------------------|
| 01 | James Winnifith - With his new friend |
| 02 | Chris's Angels |
| 03 | Emma Gaffney - Relaxing |
| 04 | 13 hours a day! |
| 05 | Mark & Chris |
| 06 | Tim's Mug - Very Important! |



CANDY CANE TREE



GRASS



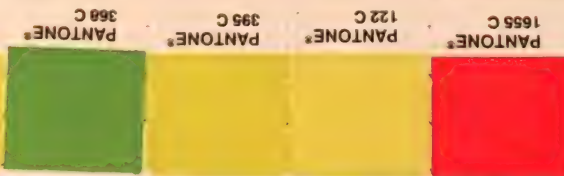
CHOCOLATE



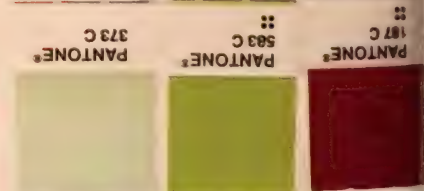
MUSHROOMS



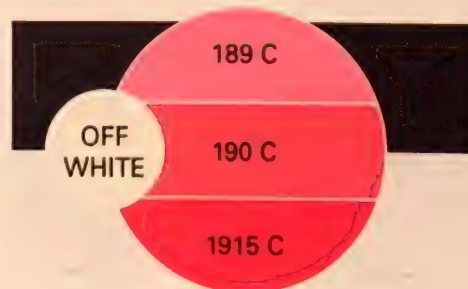
SMILEY TREE



TOFFEE APPLE WILLOW



HUMBUG TREE



CANDY CANE



PUMPKINS

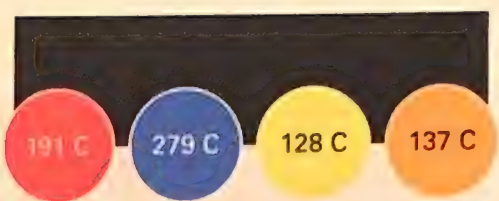
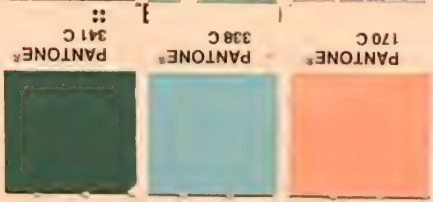




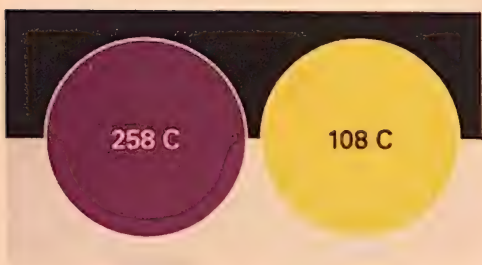
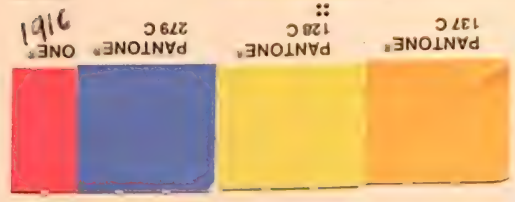
MARSHMALLOW 'A'



MARSHMALLOW 'B'



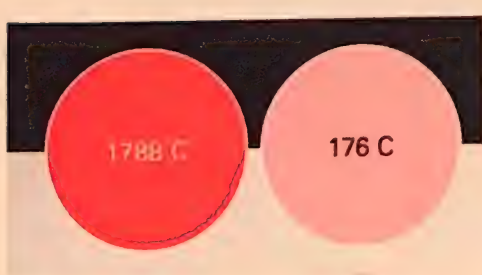
STEPPING STONES



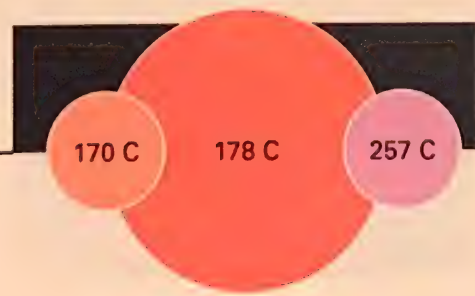
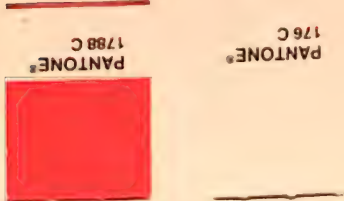
LOLLIPOPS 'A'



LOLLIPOP TREE 'A'



LOLLIPOPS 'B'



LOLLIPOP TREE 'B'



8.02 VFX

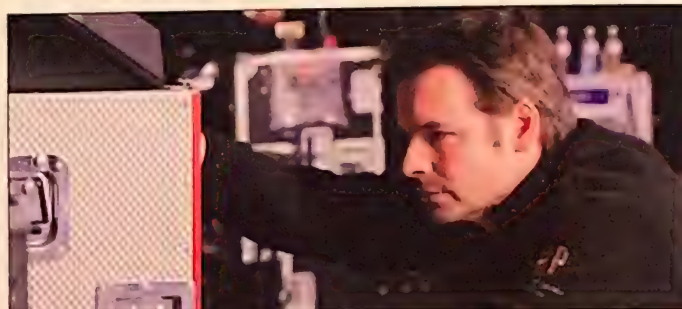
“Visual ‘D’ fects”

“Where’s Nick”

Everyone in VFX, Nov 2004

Day to Day

A typical day within our department consists of breaking down a sequence and then distributing a zillion copies to the rest of production (no saving trees on this movie!) Running to find Nick Davis who himself is running between 3 stages supervising all the VFX (What do you mean you can’t be in three places at once Nick?!) Grabbing (free!) lunch in Charlie’s Cafe whilst trying to discuss the aforementioned VFX breakdowns with the adorable AD dept. (and anyone else who’s interested). The hardest part? Being in post-production at the same time as everyone else is still in production!



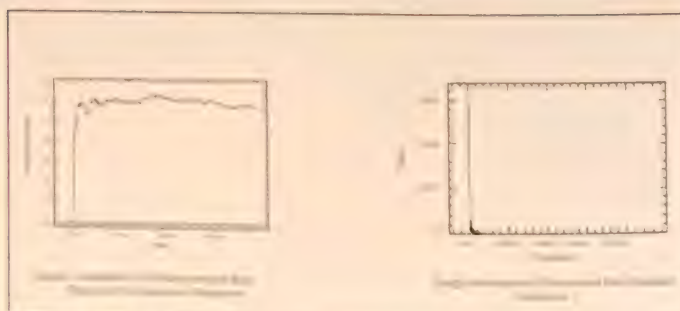
Title: Nick Davis
Dept: VFX Supervisor

Fig 8.02a



Title: Close Up
Dept: VFX

Fig. 8.02b



Title: Fudge Density Chart
Dept: VFX

Fig 8.02c

Crew Photograph



01 02 03 04 05 06 07 08

PICTURE KEY:

| | |
|----|--------------------------------------|
| 01 | Mike Woodhead - Matchmover |
| 02 | Nicholas Atkinson - VFX Co-ordinator |
| 03 | Zebedee Massey - Matchmover |
| 04 | Nick Davis - VFX Supervisor |
| 05 | Nikki Penny - VFX Producer |
| 06 | Gina Willis - VFX Co-ordinator |
| 07 | Laya Armain - VFX Co-ordinator |
| 08 | Chris Shaw - VFX Supervisor |

"I don't suppose you have a spare million we could borrow?!.. go on!"

Nikki to Patrick, Nov 2004

Members of staff

MUM & DAD

Nick Davis - VFX Supervisor
Nikki Penny - VFX Producer

THE KIDS

Laya Armain - Co-ordinator
Gina Willis - Co-ordinator
Nicholas Atkinson - Co-ordinator

THE COUSINS

Chris Shaw - VFX Unit Supervisor
Mark Sanger - VFX Editor
Zebedee Massey - VFX Match Mover
Mike Woodhead - VFX Match Mover

THE 2ND COUSINS TWICE REMOVED

Minatures Unit - 89
VFX Facilities - 139

CORE VFX DEPT ON CHARLIE FROM
JAN/FEB 2004 TO JUNE 2005

Ingredients

Only the finest ingredients were used in this production to bring to you a skilful blend of exotic flavors and exciting textures to give you that special, tingling sugar-rush that only premium eye candy can give you...

Davis All Sorts

Rich and smooth and uncommonly good, this all round family favorite is a fine selection but never fails to surprise! Whether you are in the mood for the sweet tang of attacking squirrels or the refreshing bite of flying Glass elevators, this is the treat for you! Now with less added mobile-reception!

Penny Chews

And penny wise! These jasmine scented tasty treats are made almost entirely of air so will keep you in trim and your production budget in check! Manufacturers warning: May cause irritation if mixed with Editorial Edibles or SFX Snacks...

Gina Hard Core Rock

Really, actually made from real essence of kittens and flowers and sugar and spice and children's laughter and summer breezes

Armian Delight

Multi-tasking, multi-tasting! You think it's Strawberry then POW! It's Lemon, then POW! its 50 compiled colour printouts with CDs, then POW! it's motion control! POW! its a green plastic frog squirting water all over your laptop... A real wizz !!

Chris Cubes

Like Cola Cubes only more complicated - a subtle blend of massive computer controlled, two-ton robot arm and acid wit...and snoozing. May cause dizzying binary headaches if over used or annoyed

Atkinson Arabica All-nighter

If you have a big mouth then you need a big gobstopper! Mainly made from coffee flavored coffee beans, crushed, filtered through some coffee and added to a coffee syrup made from 100% real coffee. May affect your attention sp.

Woodheads

They look like wood, they taste like wood, they are wood! The original and only wooden sweet - now with realistic carved features. Ahh the memories! Ahh the splinters! Buy one pack, get 27000 commemorative LED's free!

Massey Masticators

You too can chew on and on and on and on and on and on and on and on and on and build up a splendid pair of cheeky choppers that will help you win friends and influence people by relentlessly charming them into submission

And for that finishing touch, liberally sprinkle your production with post production hundreds and hundreds of thousands

Framestore CFC - May contain nuts... and squirrels

Moving Picture Company
New Instant Oompas! Just add 809 passes of Deep Roy.

Cinesite - Get that full sweet movie flavor, only in miniature!

"What do you actually DO in VFX?"

Most asked question, Nov 2004

Fig 003. Interior

| | |
|-----------------|-----------|
| TITLE: | DATE: |
| Candy Store | June |
| DRAWING NAME: | LOCATION: |
| Interior Sketch | Street |
| DRAWN BY: | SCALE: |
| N/A | N/A |



Title: Interior of Wonka Store
Dept. Wonka Store

Fig 003a



Title: Interior of Wonka Store
Dept. Wonka Store

Fig. 003b



Title: Interior of Wonka Store
Dept. Wonka Store

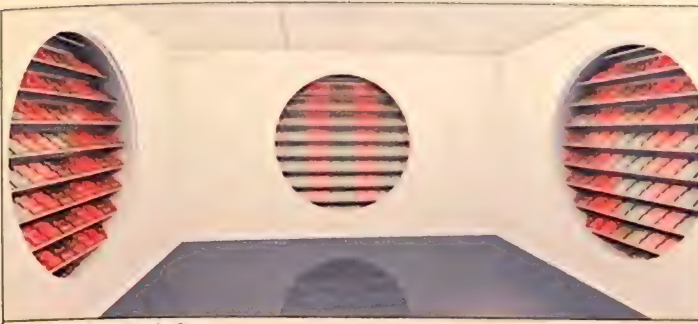
Fig 003c



We shot tracking shot on GRANDPA JOE... inside the candy store which is LIT FOR SUN...but outside it is still overcast... so we can't complete it... SO WE ARE LEAVING 2 SHOTS FOR 2U POSSIBLY to shoot on a SUNNY DAY.. (see pick up list)

At 15:20...we moved to 007 STAGE to shoot the WIRE SHOT for scene A146...which 2U had set up yesterday and tested

Oooo errrr!! we did quite a few takes and quite a few prints but not sure that teebee was happy with it. We have shot a safety take without Deep or hillock in fg so that we can shoot part at a later date if need be and the least said about this afternoon, the better... End of WEEK 12!!!



Title: Illustration of Wonka Store
Dept. Tokyo Images

Fig 003f



Title: Illustration of Wonka Store
Dept. Tokyo Image

Fig 003h



Title: Illustration of Wonka Store
Dept. Tokyo Images

Fig 003d



Title: Illustration of Wonka Store
Dept. Tokyo Images

Fig 003e



Title: Illustration of Wonka Store
Dept. Tokyo Images

Fig 003g



BUILDING: 09

ROOM NUMBER: 83.56489

9.0. The Nut Room

9.01. Costume

9.02. Stunts

9.03. Action Vehicles

9.04. Animal Handlers

9.01. Costume

| | |
|--|--------------------|
| No. of Staff: | 30 |
| m of Fabric: | 9000 |
| Gallons of Washing Liquid: | 160 |
| Number of Coat Hangers: | 9000 |
| Kg of Dyes: | 200 |
| Number of Italian to English Dictionaries: | 1 |
| Who's In Charge Here? | Gabriella Pescucci |



Fig. 9.01a

Chocolate Coating Temperature * Accelerometers

| FROSTING PRODUCT | MODEL | SENSITIVITY | FREQUENCY RANGE (± 10%) | AMPLITUDE RANGE | RESOLUTION | TEMPERATURE RANGE | CONNECTOR | WEIGHT | REF |
|------------------|--------|-------------|-----------------------------|-----------------|--------------|-------------------|------------|---------|------------|
| | 320C18 | 10 mV/g | 1.5 to 18k Hz | ± 500 g pk | 0.01 g rms | -100 to +325 °F | top 10-32 | 1.7 gm | 1.80, 1.84 |
| | 320C15 | 10 mV/g | 1.5 to 18k Hz | ± 500 g pk | 0.005 g rms | -100 to +325 °F | side 5-44 | 2 gm | 1.80, 1.84 |
| | 300A12 | 10 mV/g | 10 to 10k Hz ⁽¹⁾ | ± 250 g pk | 0.002 g rms | -100 to +500 °F | top 10-32 | 5.4 gm | 1.83, 1.88 |
| | 320C20 | 10 mV/g | 1.5 to 10k Hz | ± 500 g pk | 0.006 g rms | -100 to +325 °F | top 10-32 | 6.5 gm | 1.83, 1.87 |
| | 352B30 | 10 mV/g | 10 to 6000 Hz | ± 500 g pk | 0.004 g rms | -65 to +250 °F | top 10-32 | 7 gm | 1.83, 1.87 |
| | 320C03 | 10 mV/g | 0.7 to 9000 Hz | ± 500 g pk | 0.005 g rms | -100 to +325 °F | side 10-32 | 10.5 gm | 1.80, 1.84 |
| | 320C33 | 100 mV/g | 0.7 to 6000 Hz | ± 50 g pk | 0.0003 g rms | -100 to +325 °F | side 10-32 | 20 gm | 1.81, 1.84 |

NOTE: (1) Frequency range specified is ± 5%

Fig 009. Costume Department



| | |
|----|------------------|
| 01 | Sam Whent |
| 02 | Justine Warhurst |
| 03 | Nadine Powell |
| 04 | Steven Gell |
| 05 | Sandra O'Toole |
| 06 | Liberty Kelly |
| 07 | Katie Buckley |

| | |
|----|-------------------------|
| 08 | Jessica Scott Read |
| 09 | Clara McCardle |
| 10 | Massimo Cantini Parrini |
| 11 | Tom Sanderson |
| 12 | Jacqueline Simpson |
| 13 | Pernilla Linofors |
| 14 | Lizzie McKenzie |

| | |
|----|--------------------|
| 15 | Dominic Young |
| 16 | Adam Roach |
| 17 | Lizzie Dann |
| 18 | Carolyn Hunter |
| 19 | Brendan Handscombe |
| 20 | Georgina Sayer |
| 21 | Charlotte Child |

| | |
|----|--------------------|
| 22 | Rosie McArthur |
| 23 | Lindsay Pugh |
| 24 | Stine Knudsen |
| 25 | Gabriella Pescucci |
| 26 | Thomas Hornsby |
| 27 | Lucilla Simbar |
| 28 | Charlie Sadler |



WONKA™ WORLDWIDE, INC

Figure 009b. Interior

TITLE

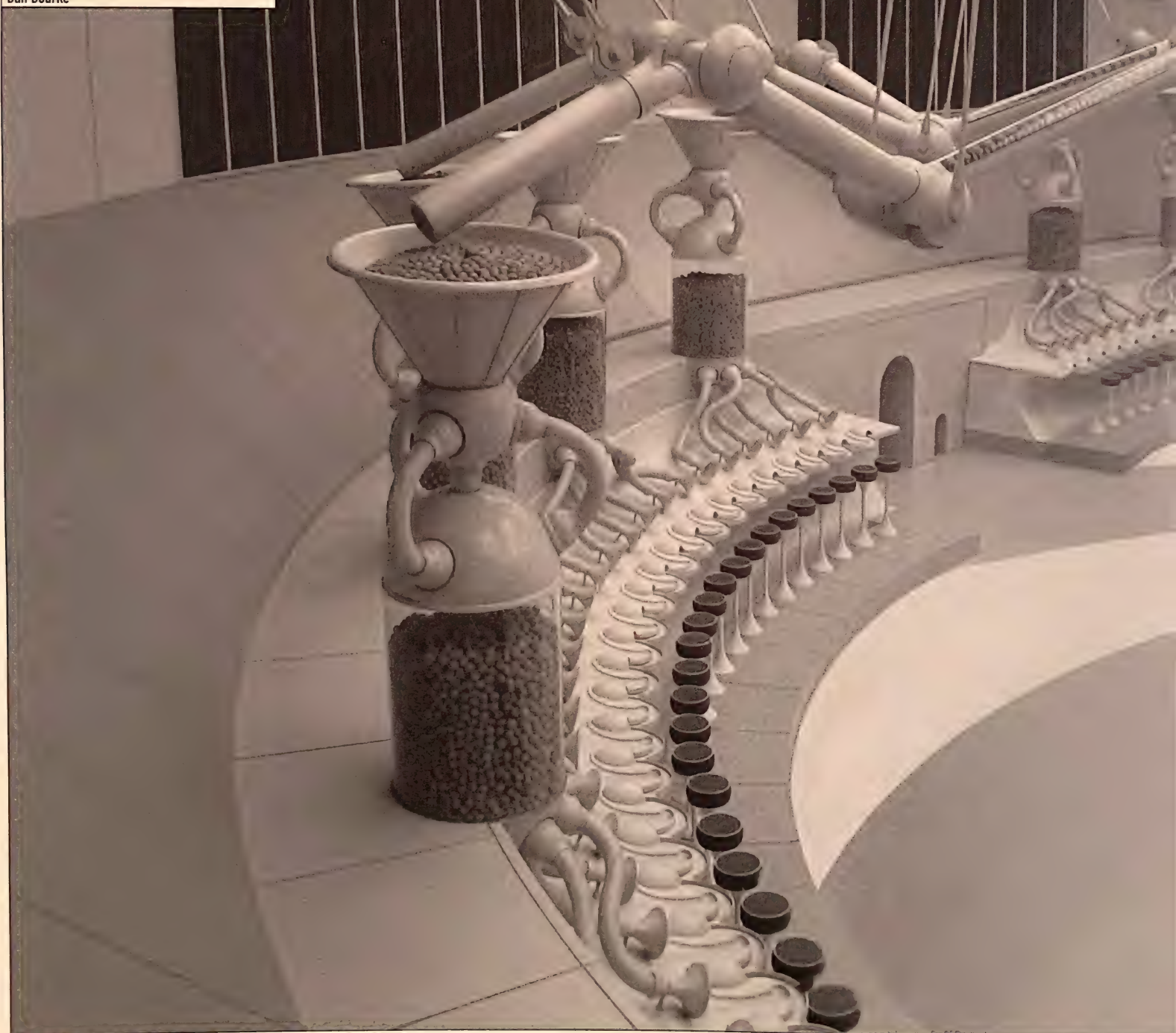
Nut Room

DRAWING NAME

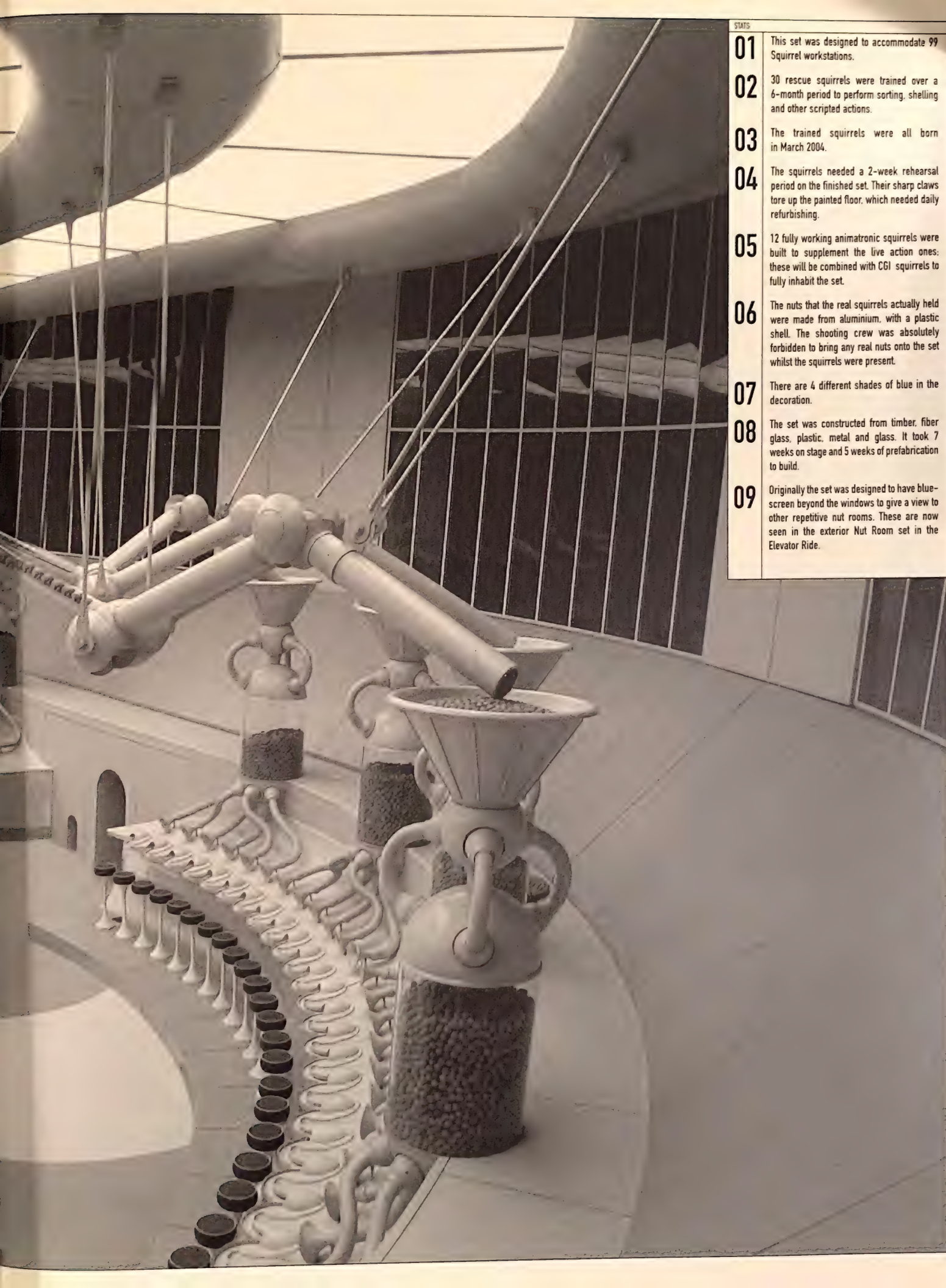
Interior Sketch

PHOTOGRAPHED & MERGED BY:

Dan Bourke







STATS

- 01 This set was designed to accommodate 99 Squirrel workstations.
- 02 30 rescue squirrels were trained over a 6-month period to perform sorting, shelling and other scripted actions.
- 03 The trained squirrels were all born in March 2004.
- 04 The squirrels needed a 2-week rehearsal period on the finished set. Their sharp claws tore up the painted floor, which needed daily refurbishing.
- 05 12 fully working animatronic squirrels were built to supplement the live action ones: these will be combined with CGI squirrels to fully inhabit the set.
- 06 The nuts that the real squirrels actually held were made from aluminium, with a plastic shell. The shooting crew was absolutely forbidden to bring any real nuts onto the set whilst the squirrels were present.
- 07 There are 4 different shades of blue in the decoration.
- 08 The set was constructed from timber, fiber glass, plastic, metal and glass. It took 7 weeks on stage and 5 weeks of prefabrication to build.
- 09 Originally the set was designed to have blue-screen beyond the windows to give a view to other repetitive nut rooms. These are now seen in the exterior Nut Room set in the Elevator Ride.

Have to bring you up to date on last week's news...we have to say bibi to a NORTY NORTY NORTY person doing the page 1 unmentionable... o dearie me... must have had a major brain fart... could happen to anyone really! Person concerned was outta here b4 you could say flipflop!

Then a gloriously hot weekend with the FULL MOON... Wow! howl... they

launched a space ship today going to Mercury which will take 7 WHOLE YEARS just to get there!! Imagine that...

First up... shooting the group on the boat as it moves down the river... Picking up from where we had left off on Freitag. Starting off with close shot of Charlie & then Grandpa Joe... Then going wider on all the gang... until 11.35 ish...we then turned

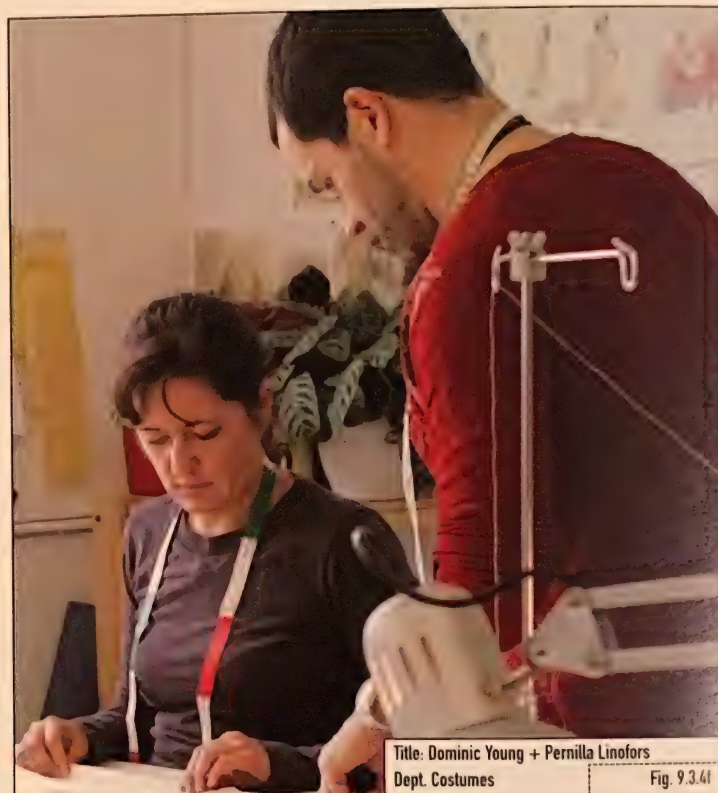
around onto the kids turning to look at us... and shot the wide shot until lunchtime...

After lunch...going closer on the speaking kids Veruca, Violet and Mike... which we finished at around 16.45. We then lined up for scene 94 with the boat going into darkness under the bridge... and shot 2 shots favouring Wonka & Charlie &

Grandpa Joe... & we will continue with this scene tomorrow first up...



Title: Jackie Simpson + Elizabeth McKenzie
Dept. Costumes Fig. 9.3.4d



Title: Dominic Young + Pernilla Linfors
Dept. Costumes Fig. 9.3.4f

Day to day.

Where were the Costume Department in the Chocolate River Room?

Derelect in their duties? Asleep?
Nowhere to be seen or heard!

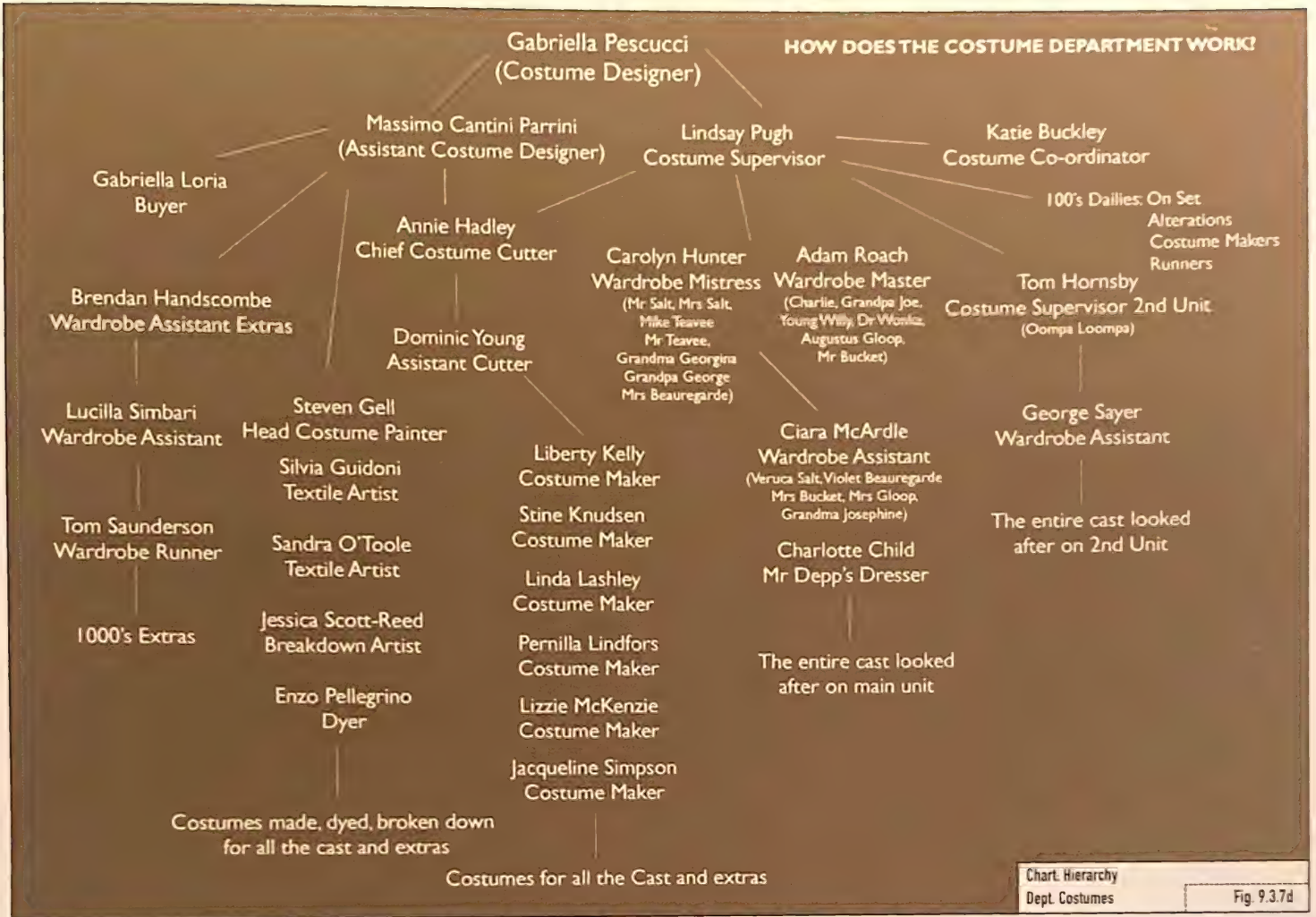
But...round the sides, lurking in the shadows with screaming headsets plugged into bleeding eardrums, wide eyed, staring into secret monitors, heads subconsciously outstretched to adjust an ethereal collar that cannot be reached, they were there.

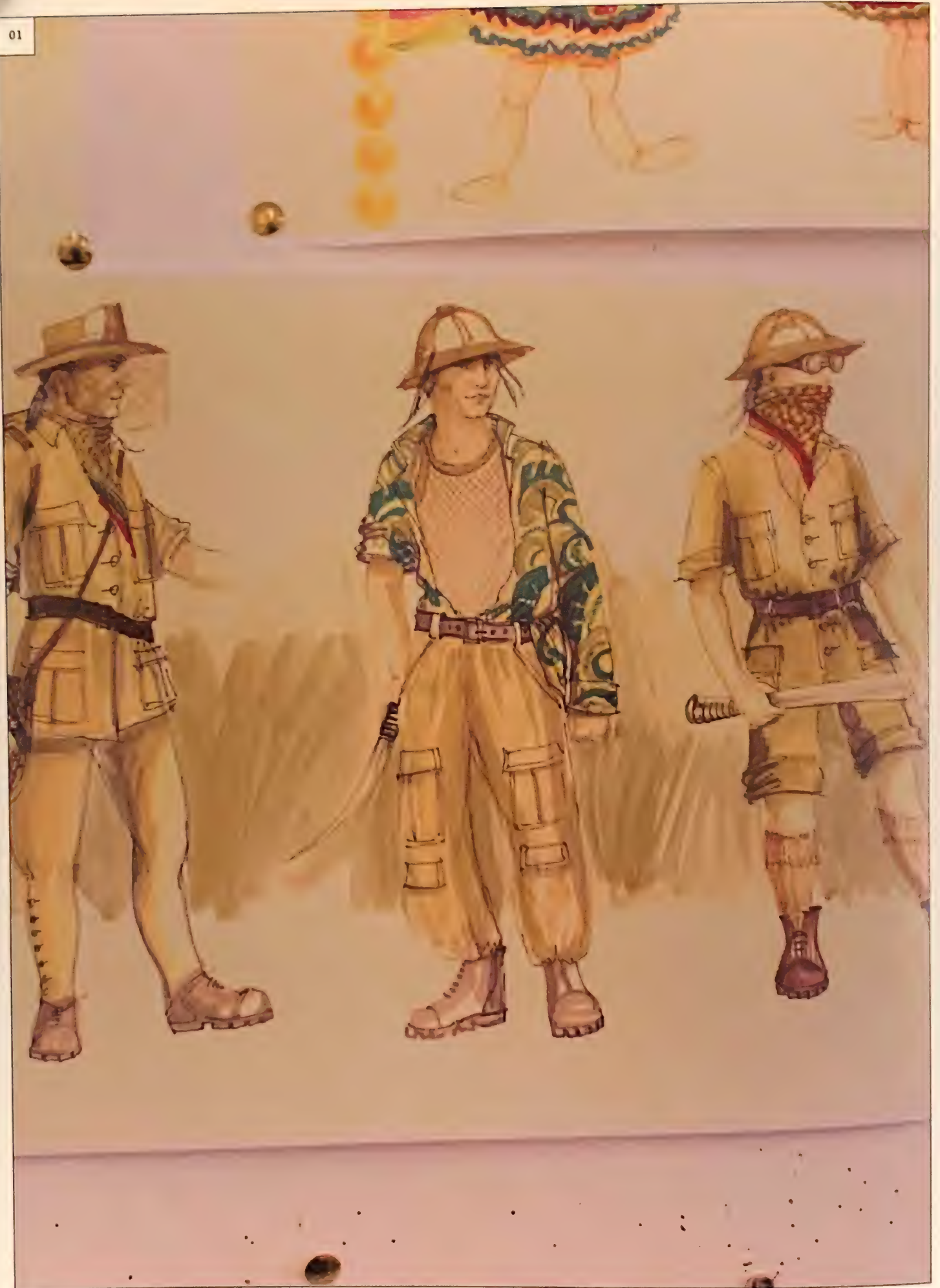
An invitation, uh, who me? Ok. I'm going in. Find the entrance, the long walk across the pristine green grass, the accusing glare of unknown set dressers, am I going the right way? Red and white tape... a familiar face, nod to Charlotte, our man on the inside, a few more steps. Ahhh... the first assistant...who has already fixed it. Clear the set, CLEAR THE SET. SHOOTING!

... Anyone want anything from Craft?
Gabiella Nov 2004



Title: Sandra O'Toole at work
Dept. Costumes Fig. 96.3.6a







what a thing costs.
costermonger *n.* (old use) person selling fruit etc. from a barrow on the street.
costly *a.* (-ier, -iest) expensive
costume *n.* style of clothes, especially that of a historical period; *n.* outfit or outfit(s) for a specified activity
cosy *a.* (-ier, -iest) warm and comfortable. — *n.* cover to keep a pot hot. **cosily** *adv.*, **cosiness** *n.*
cot *n.* child's bed with high sides
cot death unexplained death of a sleeping baby.



PICTURE KEY:

- | | |
|----|---|
| 01 | Putting Augustus Gloops Shorts Together |
| 02 | SHOES!!! |
| 03 | Costume Rails |
| 04 | It's not just people you know... |
| 05 | Development Drawings |



PICTURE KEY:

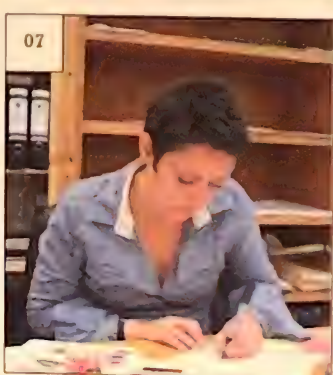
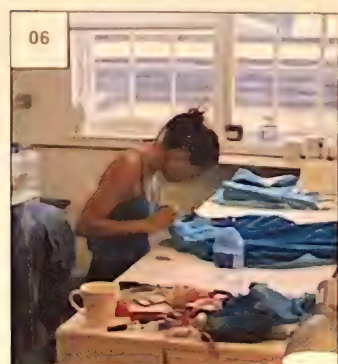
- 01 Gabriella Pescucci (Costume Designer) + Massimo Cantini Parrini (Asst. Designer)
- 02 The Costume Dept out of Costume
- 03 Dominic contemplating
- 04 Carolyn Hunter

05 Costumes in Storage

06 Liberty Kelly

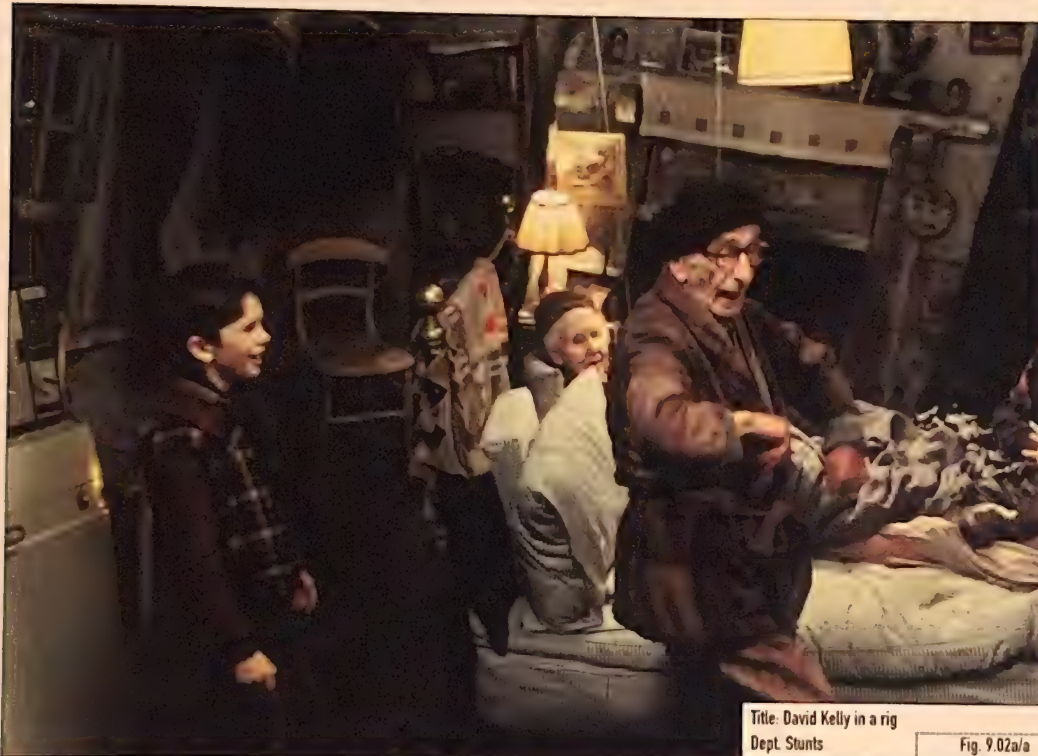
07 Lindsay Pugh

08 The End?



9.02a.

"...It's quite simple really... if you want it to look life like - use real people." Stunt Man November 2004



Title: David Kelly in a rig
Dept: Stunts

Fig. 9.02a/a

- 1 -

There were just 2 of us on the show from start to finish, myself as the Stunt Co-ordinator and my assistant Paul Hornsby.

Under our wing, we also had the wire flying riggers Bob Schofield and Johnny Fell who worked with us setting up all the various rigs to make the kids fly, fall down holes, roll like blueberries and fly through space on journeys as miniaturised boys. As well as this, we looked after Deep in his many guises and have flown him, had him dancing on platforms above the ground, being dragged through and under chocolate and all the other undignified processes he had to go through.

Philip Weigratz who played Augustus Gloop could neither swim nor even put his head under water when he came to us. Paul had to get into his wetsuit and show Philip bit by bit and build up his confidence until he was comfortable in the environment. Tina Maskell (a female stunt performer) was his stunt double and had to endure a 3 hour prosthetic makeup job prior to being thrown in the chocolate. She had been one of the apes on 'Greystoke' 20 years before when she had spent many hours on set in an ape suit climbing around the tree tops. Our job was more uncomfortable!

Mike Alexander the animal wrangler and his girls were collectively known as 'squirreland'. We provided various female doubles for Julia (Veruca) who were prepared to have 20 or so squirrels run up their legs, up their skirts, up their torsos and finally over their heads. I tasked Mike with the job of doubling Mr Salt when he is pushed down the 'bad nut hole'.



Title: The squirrels battle with Veruca
Dept: Stunts

Fig. 9.02a/b

9.02b.

**"What... are
you guys -
nuts???"**

Stuntman November 2004

- 2 -



We had many amusing hours watching a particularly aggressive squirrel called Bree, running up behind Mike's bent over form, leaping onto and off his backside, whilst Mike then fell down the mattress equipped nut hole to gales of laughter from all and sundry.

A martial arts teacher and stunt woman Eunice Huthart (normally Angelina Jolie's stunt double for the last 5 years) was hired to teach Annasophia (Violet) some moves for the Violet's opening sequence when we see her beating the crap out of a couple of instructors. Annasophia rose well to the challenge and very quickly got the hang of kicking the two stunt boys around and really seemed to enjoy herself... We then had to do a lot of work on the various stages of the expanding blueberry costume which required Annasophia being suspended by a wire from the roof whilst being strapped onto the front of Phil Woodfine from the animatronics department. They were then placed inside a blue membrane which was then inflated from the inside by a fan arrangement. Strange business...!!

We had many sessions with Jordan on wire rigs flying through the air at various speeds. The hardest thing was trying to prevent him from laughing in sheer delight at the experience, whereas, in reality, he is supposed to be rather frightened and in a peculiar environment.

We interviewed several contortionists to double for Violet after she is brought back to normal after being a blueberry. We finally found a very short (but stocky shouldered) girl from the Moscow State Circus called Karina who brought half her family with her as chaperones. At the same time, we had a team of acrobats in the motion capture stage with one stuntman Nicholas Daines doing double back somersaults off a teeter board to replicate the Oompa's bouncing onto and off the blueberry.

For Mr Salt's extended fall down the nut chute, we had to set up a high fall from the top of the 007 stage into an air bag which was then draped over with green chromakey (spelling?). Slightly unnerving for the stunt double Dave Connolly who was then unable to ascertain that the bag was still inflated under it's vis fx green covering. He trusted me when I told him it was all OK!!!



Title: Wait 'til health & safety see this!

Dept Stunts

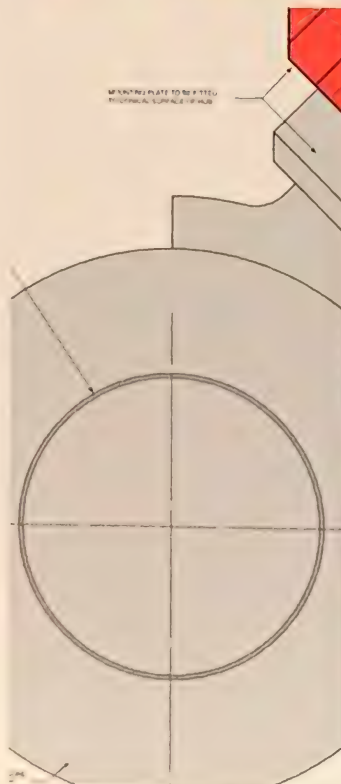
Fig. 9.02b/a

- 3 -

For the night messengers scene, I had to have 10 stuntmen in for a day to rehearse formation driving on rather ancient French mopeds called Solex's. After the initial day, we had them behaving like a precision motorcycle display team with the exception of a number of the machines breaking down. These were then removed and later had their engines completely rebuilt, as we knew we would only have one stab at it on the night. All went well.

We've had to make body moulds for Annasophia which are then mounted on a kind of spit roast arrangement for some cgi shots. Once she is locked in to the body mould, she cannot move and has to be especially nice to us not to tickle her nose or the soles of her feet!!

Sadly, we were not tasked with the job of flying/dunking/or any other tortuous pursuits for Johnny Depp although I know he would have taken all that in good heart. A gentleman is Johnny!





01

02

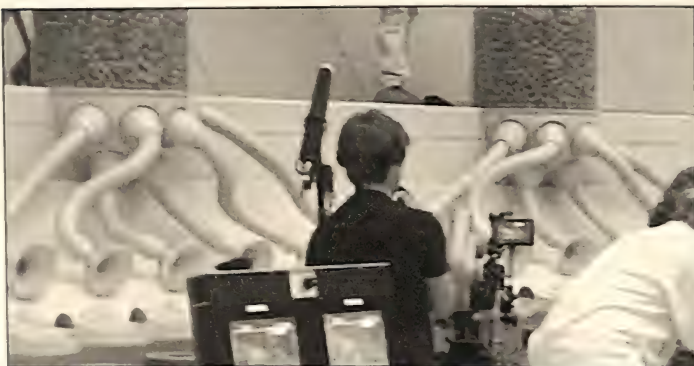
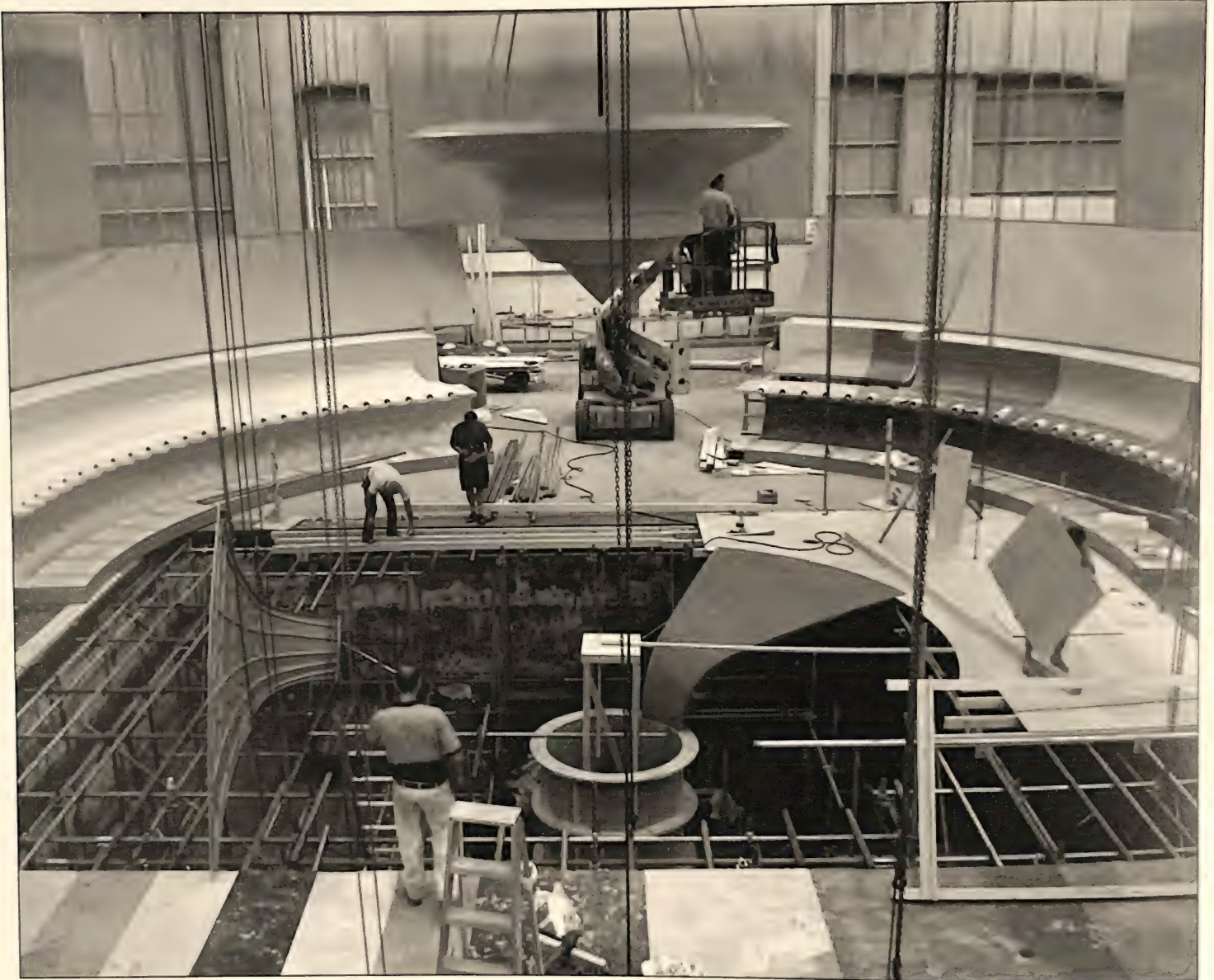
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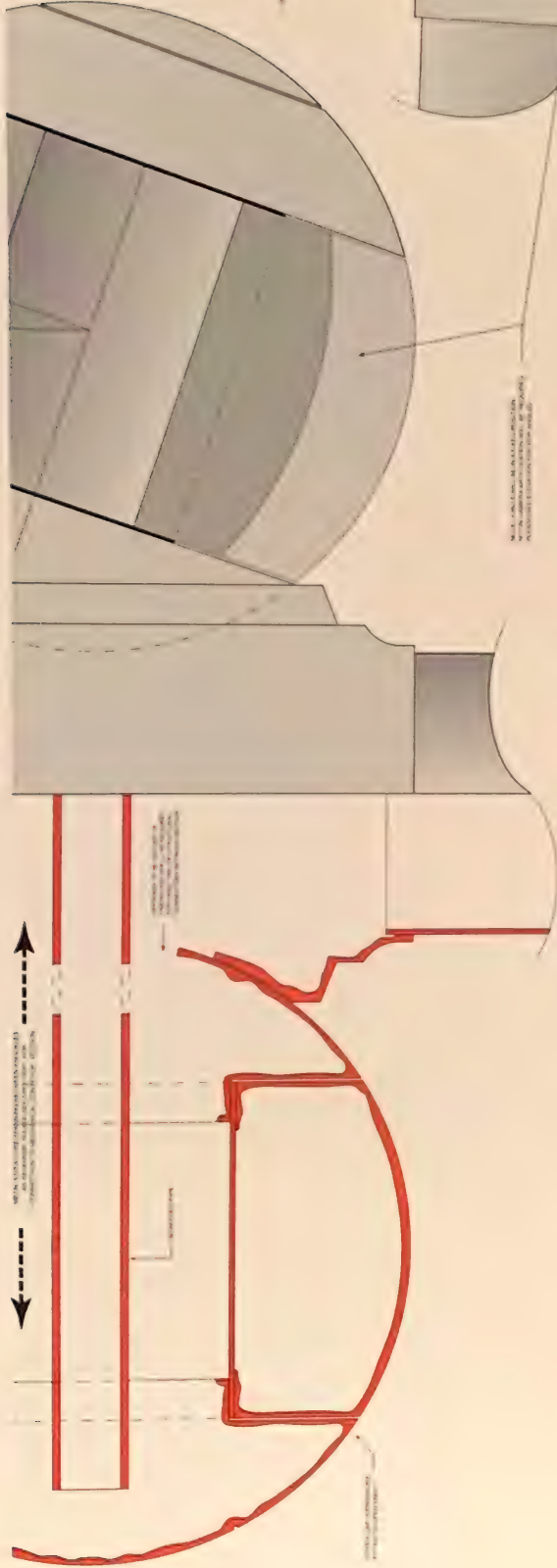
- 01 Paul Hornsby - Stunts Asst.
- 02 Jim Dowdall - Stunt Co-ordinator



Title Verouca Salt
Dept. Nut Room

Fig. 9.02b/c





9.03. Action Vehicles

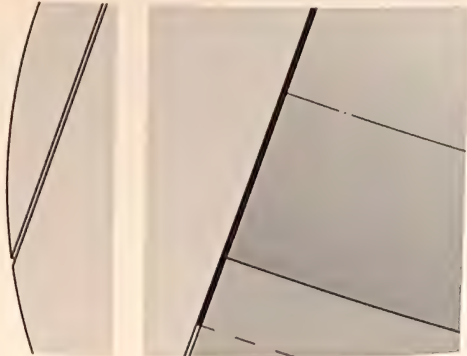
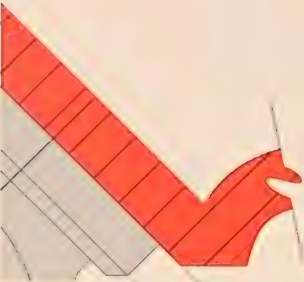


| PICTURE KEY: | |
|--------------|--------------|
| 01 | Jon Sewell |
| 02 | Steve Cole |
| 03 | Nick Butcher |



Title: Stuart Rose (Art Director - Action Vehicles) +
Marion Lamb (Action Vehicles Assistant)

Fig. 9.02b/c





Tyrone Marlow

Adam Kincaide

Debbie Holmes

Chris Conway

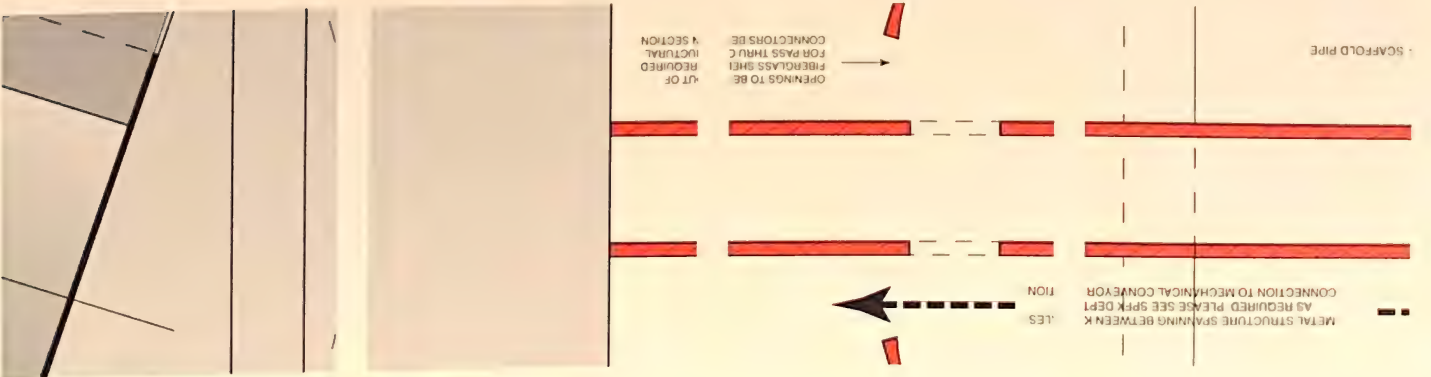
Nigel Burgess

Anthony Blackman

Dave Knowles

Alex Abazdis (SP)

Nick Butcher



9.04. Animal Handlers

"Wild thing....

I think I love you....

But I wanna Know for sure..."

"Animals are just like people... only furrier."

Animal Handler, November 2004

"Charlie and the Chocolate Factory" was a great experience for all of us. The squirrels were crazy and it was great to see them develop into film stars. Okay, so maybe working with livestock can be smelly, but we enjoyed every minute of it. From lifting a cow with a crane to shearing and spraying the sheep. We loved working with Tim and all of the crew were great. Big thanks go to everyone who helped with the animals.

Love from the Animal Department
Birds & Animals UK - 07977999199

PICTURE KEY:

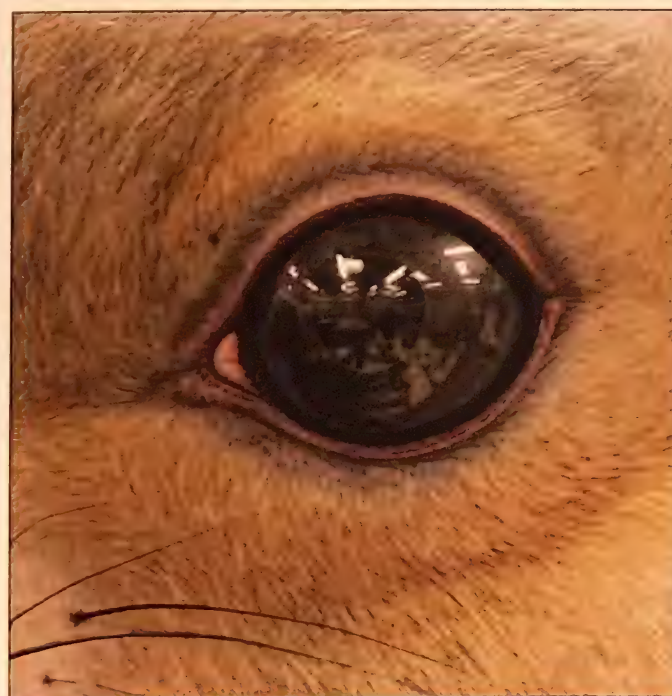
| | |
|----|--------------------------------------|
| 01 | Joanna Vaughan - Animal Trainer |
| 02 | Sally Sossa - Animal Trainer |
| 03 | Micheal Alexander - Head of Dept. |
| 04 | Dea Kristensen - Animal Trainer |
| 05 | Gwendolen Griffiths - Animal Trainer |



Background & Operation Instructions

- 01 Squirrel's belong to the order "Rodentia", with 1650 species, it is the largest group of living mammals. It also comprises forty percent of all present day mammal species.
- 02 There are over 365 species of squirrels in seven families. They include the tree squirrel, ground squirrel, and flying squirrel. Plus many squirrel-like mammals such as the gopher, ground hog and prairie dog.
- 03 Squirrels are the most active in late winter, when the mating season begins. The males will chase a female, as well as, chase off other suitors. This ritual of chasing occurs through the trees at top speed. While they perform some of the most breathtaking acrobatics imaginable.
- 04 The period of gestation varies from 33 days in the smaller species of pine squirrels, up to 60 days for the larger species such as the common grey and fox squirrels.
- 05 Squirrels are usually born in the early spring. The average litter consists of four. This varies with climate and location. A second litter can occur in mid summer, if there is an adequate food supply.
- 06 Female squirrel will choose the strongest male during mating season, but is unlikely to breed with that male again. This is nature's way of reducing inbreeding and to preserve the species.
- 07 A baby squirrel weighs approximately one ounce at birth, and is about one inch long. They do not have hair or teeth, and are virtually blind for the first six to eight weeks.
- 08 Grey squirrels come in many colours. Shades of grey are the most common followed by shades of brown. There are also pure white and pure black squirrels, but both are variations of the grey squirrel.
- 09 The common Red squirrel can have an all black coat. While the Kaibab squirrel has a black body with a white tail. Both are found in coniferous forests.
- 10 In the summer squirrels are most active two to three hours after sunrise, then they'll rest in the afternoon. Resuming activity again two hours before sunset. The squirrel will retire to its nest well before dark, and will rarely leave the nest in the dark. In the winter, the squirrel will complete its activities between dawn and mid-day and will remain in or around the nest until the next day.
- 11 During winter storms, or severe cold, the squirrel may not leave the nest for days. But, the tree squirrel does not hibernate!
- 12 An adult squirrel normally lives alone. But will, in severe cold, share its nest with other squirrels to conserve body heat. Once the temperature rises, the guests will be on their way.
- 13 Squirrel's eyes are located high, and on each side of their head. This allows them a wide field of vision, without turning their head.
- 14 The grey squirrel's diet consists of nuts, seeds and fruit. It will eat bird eggs, bugs, and even an animal carcass if there is no other food source available.

Fig. 9.27.- SQUIRRELOUS



Title: EYE DETAIL
Dept. Nut Room

Fig NR 65



Title: SQUIRREL IN MOTION
Dept. Nut Room

Fig NR 67

9.04. Animal Handlers



Title: Gimme a kiss dear (01! NO TONGUE!!!)
Dept. Animals

Fig. 9.039d



Title: Gwendolen Griffiths
Dept. Animals

Fig. 9.04a

“Each of these dogs genuinely know that they were born to be stars.”

Animal Handler, October 2004



PICTURE KEY:

- | | |
|----|--------------|
| 01 | Spot |
| 02 | Dotb |
| 03 | 101 |
| 04 | Harry |
| 05 | Cosmopolitan |

BUILDING: 2055

ROOM NUMBER: 99, 191FS

10.0. The Factory Yard

10.01. Second Unit

10.02. Bluescreen

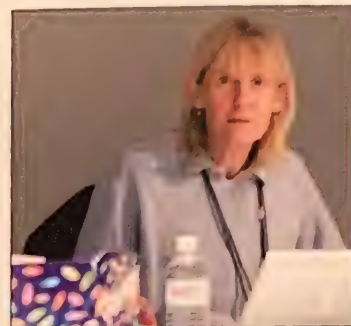
10.03. Choreography & Voice

10.01. Second Unit



Title: Second Unit in Action

Fig. 10.01.1a



Name: Louise Wade

Role: 2nd Unit Script Supervisor

Fig. 10.01.2e



Name: Jonathan Taylor

Role: D.O.P. 2nd

Fig. 10.01.2a

Jonathan Taylor

I soon realised, having accepted the role of DoP, that Charlie and the Chocolate Factory was going to be no small undertaking. The principal DoP Philippe Rousselot and I decided for purposes of continuity that I would oversee both the main plates for the four 'Oompa songs' and the separate elements that form the comps and sequences shot by the Second Unit and Bluescreen Unit respectively. Operating in several places at the same time would not have been possible without the skills and support of what has been an excellent crew on all units concerned. As well as thinking the entirety of both crews, I would like to extend particular gratitude to the Camera Operator Tim Wooster, the Gaffer Steve Costello and Key Grip Kenny Atherfold, whose professionalism made this production run very smoothly. Overcoming the logistical problems of filming four songs performed in the Chocolate Room, TV Room and Nut Room threw up many new challenges which I feel not only brought the best out in all departments but turned the process into a very interesting, stimulating and very memorable production. It has been a truly remarkable experience to work along side Tim Burton and a pleasure to watch the vision being turned into reality by the artistry of Philippe. I wish the film all the best and hope that the result will far exceed the success of its classic predecessor.



Name: Tim Wooster

Role: Camera Operator

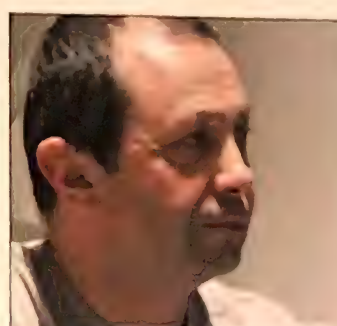
Fig. 10.01.2d



Name: Gareth Tandy

Role: 1st A.D. 2nd

Fig. 10.01.2b



Name: Steve Costello

Role: 2nd Unit Gaffer

Fig. 10.01.2c



| |
|------------------|
| Jonathan Taylor |
| Tim Wootton |
| Sean Conner |
| Connor Finlay |
| Kenny Atharfold |
| Mike Woodhead |
| Dave Gurin |
| Dean Moorish |
| Del Ede |
| Kevin McCarthy |
| Barry Smalls |
| David Churchyard |
| Matt Hill |
| Tom Hornsby |
| Colin Vinton |
| Steve Costello |
| Dave Cross |
| Larry Dexon |
| Clive Wilson |
| Colin Smith |
| Dave McGeary |
| Steve Roberts |
| Oliver Hazell |
| Andy Mountain |
| Neil Davies |
| Chloe Chesterton |
| Jodie Eltham |
| Gareth Tandy |
| Luke Cairns |
| Louise Vade |
| George Sayer |
| Nikki Gregory |
| Toni Williams |
| Nick Davis |
| Neil Callow |
| Liz Kelly |
| Ron Nicholls |
| Toby Hosking |

10.02. Bluescreen Unit

“250 Gallons
of blue paint”

Neil Kingsby

Gareth John

Andy Shields

unknown employee

Gary Blowfield

Jody Eltham - SFX

Chris Shaw

Tori Williams

Kizzy Barton-White

unknown employee

Emma Meaden

Karen Thompson


Julian Littman

Fran Jaynes

Jay Mallet

Carol Robinson

Paul Laffey



John Gamble

unknown employee

Paul Wheeldon

unknown employee

Tony Gardenas

Danny Roberts

Vic Hammond

Will Booker

unknown employee

Mark Hopking

Steve Rogers

Lee Shelly

Martin Goddard

Samar Pollitt

Malcolm Woodbridge

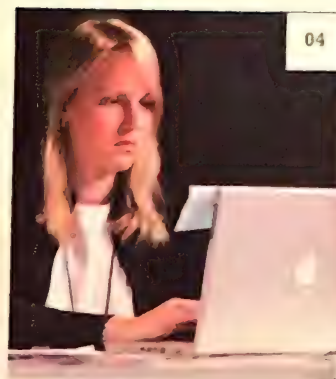
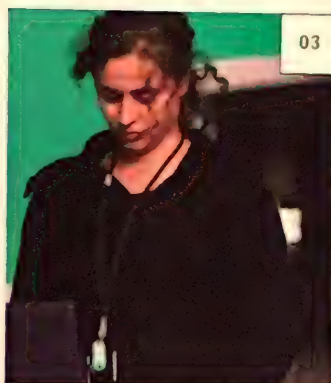
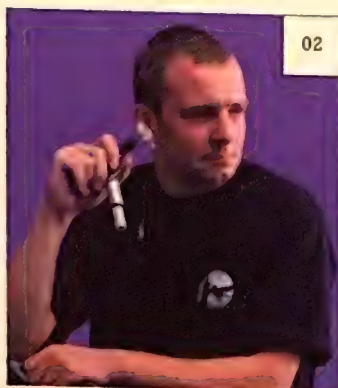
Mauric Jones

Deep Roy

Tom Hornsby

Bluescreen Crew Shot

CFC2004SDDFH
Dept. Blue
Fig. 9.53156



"Blue is the colour of illusion"

A bluescreen is used when you need to have something, such as an actor appear to be in an environment which can't be filmed. We would film the actors in front of a big screen which is blue, (a bluescreen), then using special techniques, we could remove all the characters off the blue and place them onto any other backdrop we wanted, be it normal space or inside a nebula, or in front in the hold, if we wanted we could even put them in your grandma's house. You can really use any colour, a strong blue is a common choice as it doesn't often clash with other colours that are being filmed. The main thing to be aware of when shooting bluescreens is to have no other blue in the shot.



PICTURE KEY:

| | |
|----|-------------------------------------|
| 01 | Will Booker |
| 02 | Paul considers the possibilities... |
| 03 | Samar of the Greenscreen Unit |
| 04 | Kizzy Barton-White |
| 05 | Gareth on Boom |
| 06 | Deep Roy overseeing the Bump-In |
| 07 | ...and ACTION! |

10.0.3. Choreography & Voice

“We will dance in front of you, shout at you, count at you and never, ever leave your side. EVER.”

The Choreography Department are proud to advertise their new venture:

“Oompa-Loompa Boot camp”

Yes, you too can become an Oompa-Loompa! Sign up for our strenuous (yet rewarding) 10-month course.

That’s right, if only you can learn all the Oompah skills, including:

How to dance on a gantry 10 feet in the air wearing glasses that make you blind.

How to run up an oversized hill (think Everest) on slippery grass in ballet shoes for four days

How to wear PVC. with aplomb and throw heavy props covered in KY jelly (especially Fish)

Plus the ancient art of never blinking in shot (even when immersing yourself in freezing chocolate).

01



Title: i'm waiting
Dept. Coreography

Fig. 10.01.2e

In order to be a fully qualified Oompa, with the ability to play 2,473 matching versions of yourself, we will teach you the following disciplines

Skipping, whipping, diving onto boxes, bass guitar, left handed bass guitar, lead guitar, drumming (kit, Bongo's, Gamelan & Timpani), Maracas, keyboard, swimming – underwater, swimming – over water, mountaineering, hair cutting, harvesting (especially pruning & Topiary), how to walk in high heels (Doris), motion capture, facial torture capture, Pilates, rowing, news reading cooking, attacking children with a big knife in a shower, oh and a bit of singing and dancing

PICTURE KEY:

- | | |
|----|--|
| 01 | Francesca Jaynes (Head Choreographer) at work with Deep Roy |
| 02 | Deep Roy, Jane Karen (Lip Synch Voice Coach) + Julian (Music instructor) |



**"Jesus...Help
...Get Me Out
Of Here!"**

Deep Roy, 2004

Disclaimer:

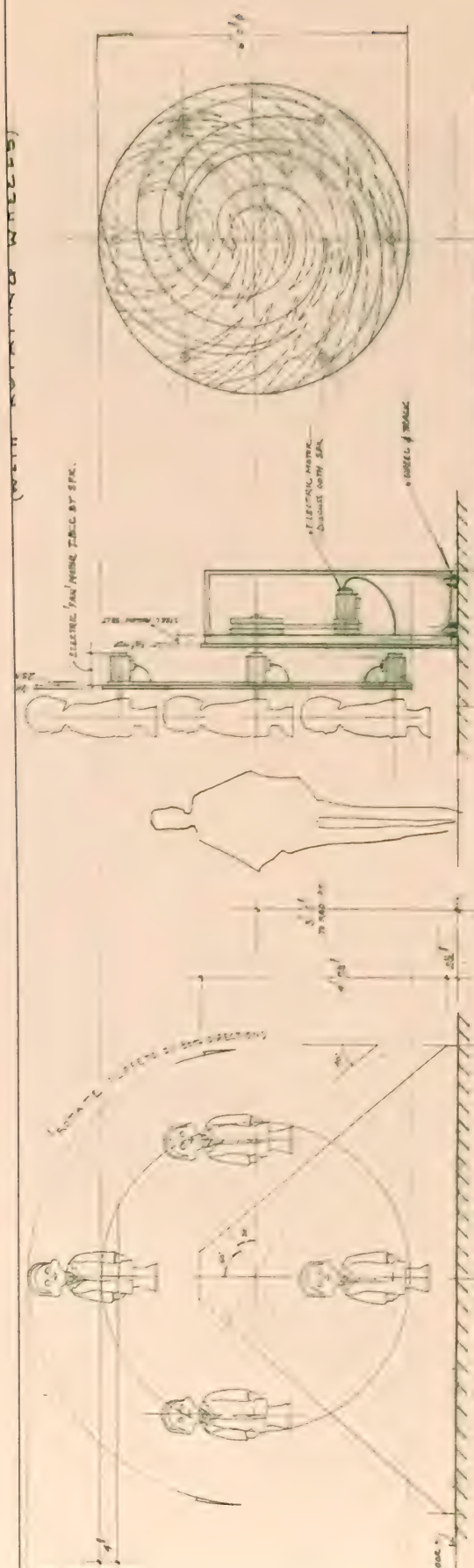
We would categorically like to deny any involvement with the following injuries sustained by Mr Deep Roy during the Mar-Dec 04 course: Bursa blood vessel in eye, cheek abscess, leg abscess, knee strain, tailbone injury, calf repetitive strain injury, blistered finger, blistered hand, blistered foot, shoulder strain, extreme fatigue and stress. The Choreography Dept. would also like to take this opportunity to deny the rumour that we are planning to abduct Mr Deep Roy and attempt to sell him on eBay once the film is released. This rumour is totally untrue, but if anyone has a bid over £50

02

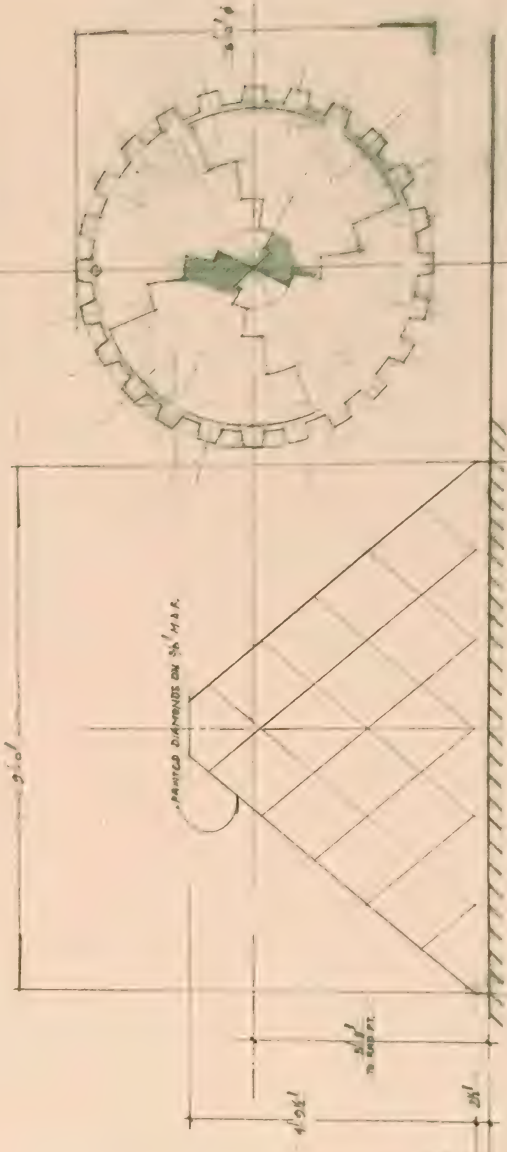


Title: La la lee li la laaaa
Dept: Voice

Fig. 10.01.21



ALL PAINT FINISHES & GRAPHICS T.B.C.



SET PLAN DRWG NO. 696

SEE COMPUTER SERVER UNDER
ARTISTS' MINDS ON MATTERS
- MARIONETTE THEATRE

BUILDING: 24

ROOM NUMBER: 264,000RB

11.0. Rail Depot

- 11.01. Location
- 11.02. Transport
- 11.03. Catering
- 11.04. Craft Services
- 11.05. Fire Department, Health & Safety
- 11.06. Medical
- 11.07. Tutors
- 11.08. Unit Management
- 11.09. Facilities

11.01. Location

It's all about one thing....

“Location
Location
Location!”



“Where are we? Will this
do? What was I looking
for again?”

Nick Daubeny on a scouting mission

| | |
|------------------------|----------|
| Name: Nicholas Daubeny | Fig 1111 |
| Role: Location Manager | |



11.02. Transport

Do's and Don'ts of a unit driver

Remember you are a driver.
That you are paid to drive.
You are paid well for what you do.
You're welcome to quit (didn't like you anyway).
That you are not the film director.
That you may like the sound of your voice but your passenger may not.
When you dress in the morning remember you are coming to work and not the beach.
Remember to be truthful with your times as there is always someone watching.
If you work the week you must be prepared to do some work on the odd weekend.

If you don't get your cheque Friday, relax as there is always next Friday (you will survive)
You're the man who sits in the front not the back
Parking meters and a great imagination don't mix
You're meant to know where your going (except Billy)
Please speak to the point! No waffling or babble
Don't get too comfortable with your passenger as they won't remember you in 2 weeks
You're just another back of head
Helpful drivers will never be short of work
Doesn't cost anything to be helpful and nice
Whatever you do today you can do better tomorrow
I was just about to ring you, or I have just dropped save the bullshit for someone else



| PICTURE KEY: | |
|--------------|----------------|
| 01 | Danny Jarman |
| 02 | Harry Taylor |
| 03 | Richard Cain |
| 04 | Brian Pitchers |
| 05 | Anthony Bishop |

Title: "Are you talking to me?...Or are you talking to us?"
Role: Unit Drivers
Fig. 11.02.1a

11.02. Transport

“Our job is to make sure that everybody gets where they want safe and sound.”

Transport,
November 2004



| | |
|----|--------------------------------|
| 01 | Chris Cooper - Ssshhh |
| 02 | Billy Pidgley - Postcode Billy |
| 03 | John Burden - Gypsy John |
| 04 | Jamie Burden - Brown |
| 05 | Dean Moran - Forklift |
| 06 | Danny Jarman - Zidane |
| 07 | Chris Hammond - SAS |

| | |
|----|-------------------------------|
| 08 | Paul Allen - Taxi Cab |
| 09 | David Skillings - Thrush |
| 10 | Peter Devlin - The Devil |
| 11 | Wiz - Can opener |
| 12 | David O'Connor - Orange |
| 13 | Michael Phelan - Sir Loin |
| 14 | Brian Pitches - Lord Richmond |

| | |
|----|--------------------------------------|
| 15 | Micky Richardson - Micky Mouse |
| 16 | Graham Peterson - Rabbit |
| 17 | Keiron Lineham - Lord Portman |
| 18 | Peter Veldhoen - It's good yaah yaah |
| 19 | Anthony Bishop - Russ Cain |
| 20 | Mark Richards - Slim Shady |
| 21 | Freddie Chiverton - Basher |

| | |
|----|---------------------------------|
| 22 | Francisco Pinto - Pork & Cheese |
| 23 | Phil Knight - Grave Digger |
| 24 | Harry Taylor - Mr Gloop |

11.03. Catering



PICTURE KEY:

| | |
|----|--------------------------------------|
| 01 | Andy Palfrey - Kitchen Porter |
| 02 | Gary Walker - Kitchen Porter |
| 03 | Dave Palfrey - Kitchen Porter |
| 04 | Sophie Aitken - Asst. Head Caterer |
| 05 | Karen Donnelly - Canteen Supervisor |
| 06 | Mitchell Brown - Chef |
| 07 | Ashley Lawrence Hales - Chef |
| 08 | Vince Jordan - Head Caterer |
| 09 | Marc Charman - Kitchen Porter |
| 10 | Susan Humphreys - Chef (Salad Queen) |
| 11 | Carla Webb - Canteen Asst |

"We have an IFiT's policy on our food. If it's there you can have it"

Catering,
November 2004

11.04. Craft Services

EAT ME

We found a lot of chocolate
But we didn't find Charlie
Serving coffees, making tea
At the start it was pretty gnarly

Then the weather turned cold,
The job got old
"You can't close early"
Is what we were told

Called "Rocking Kiwis",
"Lazy Girls" Or "Chemical Sisters"
It was our world!

A day in the life of Aaron & Anita

Cut fruit
Juice Oranges & Limes for J.C
Ask Andrew Cooke to empty
waste bowser AGAIN!
Order more coca cola
for 'Mr Zanuck'
Cut more fruit
Get "Alrgh?ed" at all day
Re-stock choc supplies
Fix Coffee Machines again
Make Peter another F*(@ !achino
Move to A.B.C.D.E.J.L.M.S.007
or perhaps the backlot
Read our lonely planet guides
Cut even more fruit
Oh Almost forgot... scrub floor!
All in a day's work



PICTURE KEY:

| | |
|----|----------------------------------|
| 01 | Anita Walsh - Head Barista |
| 02 | Aaron Schultz - Head Barista |
| 03 | Rachel Harrison - 2nd/3rd Unit |
| 04 | Kirsty Potangaroa - 2nd/3rd Unit |

11.05. Fire Department, Health & Safety



“Has anybody seen my truck? It’s big, red, has a big hose and flashing lights on it...”

Fireman 1, April 2004

Keith Smales

I shall make an attempt at putting a few words together to go with my accident statistics

When I started my Health & Safety career my manager said, there’s more to Health & Safety than asking people to wear their hard hats and safety boots, little did I realise a few years down the line how true that is. As the crews on movie productions tend not to wear hard hats and safety boots, this has given me plenty to moan about.

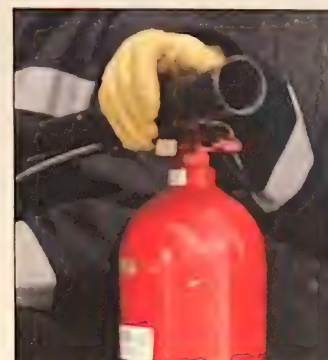
Although this industry is quite informal dress code wise compared to my last place of work (London underground major project’s) the accident stats will stand up to almost any industry in terms of accidents and incidents to the workforce. The crew is a very skilled and able body of professional people which makes my job quite easy, there have been times especially on the construction of the Chocolate Room and Wonka Factory, when accidents did happen, this is partly due to the 007 stage

(chocolate factory) being cursed (or so the rumours go) and the amount of crew taken to build the Wonka factory, and the different trades involved, there was always potential for accidents, thankfully they were far and few between



PICTURE KEY:

| | |
|----|--|
| 01 | Mike Barnes |
| 02 | Lorne Crawford |
| 03 | Don Bonger |
| 04 | Cameron 'Buck' Taylor |
| 05 | Doug Yates - Health & Safety Officer |
| 06 | Keith Smales - Health & Safety Officer |



11.06. Medical



PICTURE KEY:

| | |
|----|-----------------------------------|
| 01 | Jeanie Udall - Unit Nurse |
| 02 | Jeanie Udall - Unit Nurse |
| 03 | Nicky Gregory - 2nd Unit Nurse |
| 04 | Julie Burnhm - Construction Nurse |
| 05 | Nicky Gregory - 2nd Unit Nurse |

Shoot Inventory

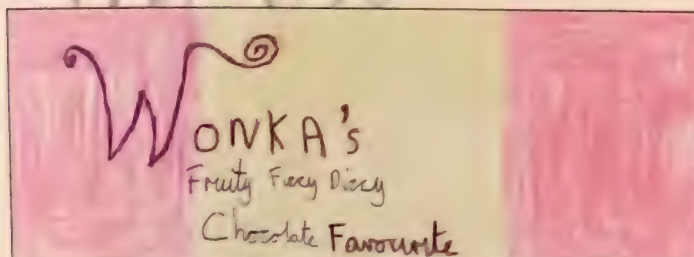
| | |
|------------------|---|
| 23 ⁰⁰ | Plasters - 2300 used 843 of which were Mr Men designs (for construction) |
| 16 ⁷⁰ | Pain Killers |
| 82 | Bottles of Eye wash. |

**“You need
Hot Lemon
& Aspirin
... blah blah
blah ... Cats
Claw... blah
blah blah...
Echinacea...
blah blah
blah... more
Hot Lemon...
blah blah
blah... Cats
Claw... blah
blah blah...”**

The Nurses, November 2004



11.07. Tutors



We loved teaching the children on "Charlie", who are all absolutely delightful. We also loved learning all kinds of fun things from them. What a great 6 months.



PICTURE KEY:

- | | |
|----|---------------|
| 01 | Suzy Scott |
| 02 | Susan Weeks |
| 03 | Carolyn Allen |
| 04 | Zoe Barrows |
| 05 | Esther Davis |



11.08. Unit Management



We enjoyed working with all depart-
ments, even the daily meetings by
reservation (thanks for the Eclair's Tim!)

Our favourite bit was probably the
open day as everyone seemed to
have a good time.

Thanks to all. P.S In this photo
Harriette looks like she's letting
you BIP this is because she is!

| | |
|--------------------------------------|--|
| DEPT. | Unit Management |
| NUMBER IN DEPT. | 4 1/2 |
| WHAT THIS REALLY MEANS. | A crew of thousands - 4 of us. What chance did we stand? |
| FUNNIEST MOMENT. | Listening to the TRUMPET player of the Mariachi band & watching Simon Squirm under Nik Korda's "How's your girlfriend?" interrogation. |
| GREATEST CHALLENGE AT THE FACTORY | Staying employed |

| PICTURE KEY: | |
|--------------|---------------------------------------|
| 01 | Simon Wookey - Unit Runner |
| 02 | Sam Sharpe - Unit Runner - Daily |
| 03 | Harriette Allen - Unit Runner - Daily |
| 04 | Andrew Cooke - Unit Manager |

11.09. Facilities

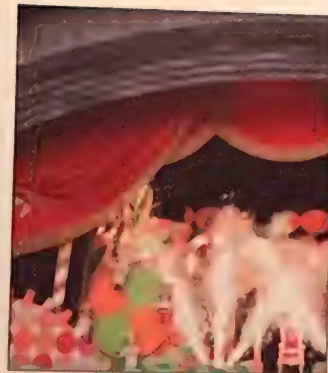
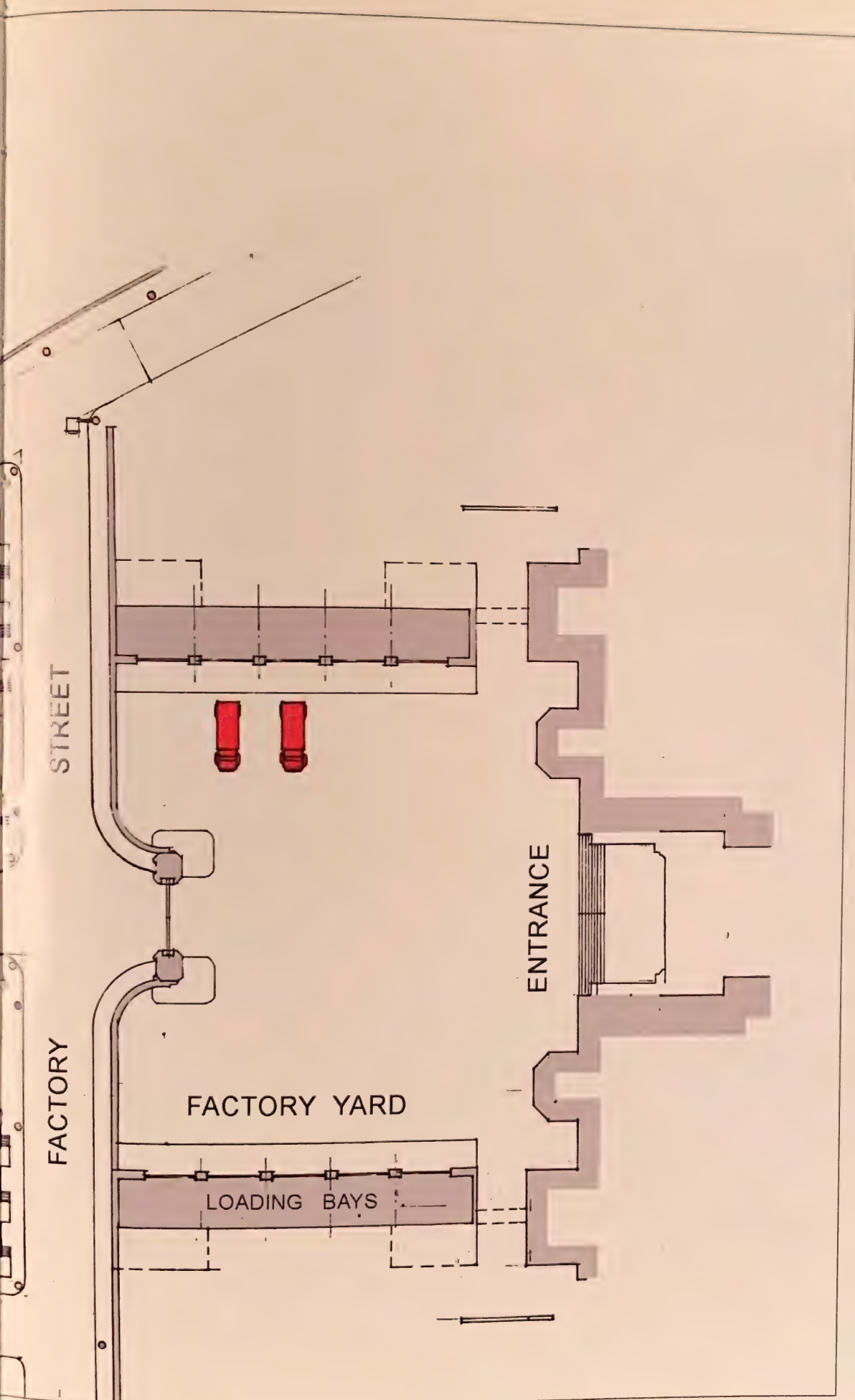
**‘We came, we saw, we stood
about a bit... we went home’**

Wiz 1, April 2004



PICTURE KEY:

- | | |
|----|---|
| 01 | Carl Smith (Air-Conditioning Engineer) |
| 02 | Mike Peters - Generator Operator |
| 03 | Richard (Wiz) Lloyd - Facilities Driver |





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All official production stills of the cast and sets are credited to Peter Mountain whilst the stills of the crew are credited to Giles Keyles. Additional photographs have kindly been supplied by Nikki Clapp and Dan Burke.

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Illustrations

While every effort has been made to attribute the illustrations enclosed in this book to the appropriate illustrator, there have been many talented artists whose works may grace these pages. Below are a list of illustrators (digital or traditional) whose talents have provided the visual inspirations behind and throughout this book.

Chris Baker
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Neil Ross
Paul McGill
Ravi Bansal
Sean Haworth
Stuart Rose
Alice Biddle
Andrea Borland
Andy Nicholson
Anthony Caron-Delion
Helen Xenopoulou
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Kevin Phipps
Matt Gray
Paul McGill
Tino Shaedler
... and of course, Tim Burton



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